AN ANALYSIS OF ASSEMBLIES OF GOD HYMNOLOGY

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CHAPTER I

INTRODUCTION

Congregational singing has played an important role in Christian worship throughout the centuries. The early church utilized the hymn as a means to teach essential doctrinal truths. In the fourth century, congregational singing was emphasized as a way the people could confess their Trinitarian and Christ-centered faith. In the following centuries congregational singing played a less important role in Christian worship until the time of the Reformation. Then it was again emphasized by Luther and other Protestant leaders as they rediscovered the significance of congregational singing.

Hymns can help to bind Christians together in a closer fellowship since hymnody can help break down the barriers that separate people. No member of a congregation has the right to overlook the needs and wishes of his fellow member as he chooses hymns he wishes to sing in corporate worship. Provincialism in hymnody is a luxury congregations cannot afford in this twentieth century.

If hymnody is to retain its meaningful and purposeful function in the present, the poets and musicians must not only look to the past but also must consider the present. Relevant worship demands relevant speech texts and musical symbols from the present. While one must build on the heritage of the past,

one cannot be bound by it. Present hymnody must be as meaningful to this generation as Luther tried to make it for his generation.

Throughout the history of the Assemblies of God denomination, which was founded in Hot Springs, Arkansas, April, 1914, music has ranked second only to the preaching of the gospel. Despite this 60 year history no systematic study of the hymns of the Pentecostal movement has yet been made. Such a study is much needed because hymns are more decisive in their influence on the religious belief and practice of Pentecostals than is the literature of the Pentecostal movement (Hollenweger, 1972, p. 464).

Because each Assemblies of God congregation is autonomous, each is left to initiate its own program thus accounting for the great variety of present practice. In fact, it was not until 1958 that the Music Division of the General Council of the Assemblies of God surveyed its churches to determine something about the musical tastes of its members. From 1914 until the 1950's the Assemblies of God denomination can be described under two stages of musical development: 1) the antecedents and early development, and 2) the organizational development trends which culminated in formal organization in 1956. The formal organization of the National Music Division in August, 1956, with Edwin Anderson serving as Music Editor, provided the preliminary step which led to the 1958 music survey.

The Church Music Survey form was sent to 7,800 churches to determine their musical status and needs. Only 1,088 com-

pleted responses were returned, a 14 percent sample for this study. Although projections and predictions cannot be made from this sample, the results were thought to be useful in describing the use of music in the Assemblies of God churches. The returns represented churches of various sizes and geographical locations. The questions included information about general church data: e.g., location, size; kinds of music used, e.g., hymns, gospel songs; areas of interest in forthcoming publications; services that could be rendered by a national music department; and the demand for shaped note editions, the latter being only completed by churches in southern areas of the nation where interest was felt to be high.

The facts gathered did represent 1,088 churches from all geographic areas of the nation as well as all types: e.g., urban churches, city or suburban churches, town or village churches, country churches and a miscellaneous group of churches which failed to indicate geographic location. Although this 1958 survey yielded some information about the use of music, it did not provide a sufficient base for the present investigation. Moreover, the 1958 survey did not serve to unify the hymnody of the denomination.

STATEMENT OF THE PROBLEM

The broad purpose of this study is to advance the level of knowledge and understanding about the Assemblies of God hymnology, thereby assisting educational leaders charged with training future ministers, religious education leaders and music

directors. This analysis of Assemblies of God hymnology is to determine:

1. If there is any thematic change in the content of the Assemblies of God hymnals.

2. If there is an improvement in the quality of the hymn-tunes used in the Assemblies of God churches.

To show what changes, if any, were made in the trends of the Assemblies of God hymnology, the changes were defined by the following comparisons:

1. A topical analysis of the hymn-tunes retained from Spiritual Songs was compared with the additions of Hymns of Glorious Praise to determine the thematic change.

2. A musical analysis was made of the hymn-tune deletions (Spiritual Songs) and the hymn-tune additions (Hymns of Glorious Praise).

3. The 1969 hymnal additions were compared with the following selected reference groups:

   a. Lutheran, Baptist, and Assemblies of God churches

   b. Lutheran and Assemblies of God churches

   c. Baptist and Assemblies of God churches

These reference groups were selected to compare the musical quality of the hymn-tunes of the Assemblies of God, representing a Protestant Full Gospel denomination, with the hymn-tunes of the Lutheran church, representing a Protestant Liturgical denomination, and the hymn-tunes of the Baptist church, representing a Protestant Non-liturgical denomination, and to further show what hymn-tunes were used in common by these Protestant denominations.

Hymn-tunes used in common by the reference groups were

chosen:

1. To show what percentage of hymn-tunes were shared by liturgical, non-liturgical, and full gospel denominations.

2. To compare the level of musical superiority and inferiority of the hymn-tunes used in common by each reference group with the level of musical superiority and inferiority of the Assemblies of God hymn-tunes.

RATIONALE AND DESIGN

1. The historical aspect of the present investigation briefly reviewed the role of congregational singing in the life of the Assemblies of God churches. Examination was made of major trends of traditional hymnody which led to the era of gospel songs at the turn of the nineteenth century. Special efforts were made to trace the immediate antecedents of the Assemblies of God congregational singing from 1900 to 1914 in order to identify the early contributors and their works which led to the first publication of a songbook by the Assemblies of God paralleling the denominational growth.

A review of the first official songbook, Spiritual Songs, 1930, was compared with Hymns of Glorious Praise, 1969, to identify content in the following areas: songs retained, songs deleted, and songs added. These songs were categorized according to the Topical Index of Hymns of Glorious Praise.

2. The hymn comparison was pursued by tabulating from church bulletins the hymns used in Sunday morning services at the three churches for a two year period. The churches were selected according to size, each representing the largest

congregation within its denomination in the greater Minneapolis, Minnesota, geographic area. In the beginning the hymnody used by the Assemblies of God congregations was far from traditional in many respects. A comparison of these three churches, the Lutheran, the Baptist, and the Assemblies of God, was made in an effort to shed light on the present position of the Assemblies of God hymnology.

3. The selected hymns have been carefully studied to define musical characteristics: (a) harmonic characteristics, (b) melodic-rhythmic characteristics, and (c) voice relationship characteristics.

The musical analysis has been pursued by evaluating the selected hymns using a hymn analysis form measuring superior and inferior musical criteria. The development of this hymn analysis form was based on the check list developed by Joeed Hollis in "An Evaluation of Hymn-Tunes and Singing Practices in Protestant Church Schools" (J. Hollis, 1952). Other pertinent studies were utilized in formulating the analysis form (Quinn, 1962; Warland, 1965; Lambertson, 1966; Simoneaux, 1969; Johnson, 1972).

DEFINITION OF THE TERMS

The following terms used throughout this study are defined as follows:

Hymn - An ode or song of praise or adoration, a religious ode or song.

Hymn-tune - The musical setting of a hymn.

Gospel Song - The term used to describe the songs used in connection with the evangelistic endeavor which commenced in the latter half of the eighteenth century. The texts are often testimonial in nature and usually cast in the first person singular. The melodies and rhythms are simple. The refrain technique is often employed. The gospel song is designed to elevate the emotional level of people, while the standard hymn is a vehicle for the expression of already-established feelings.

Refrain - A phrase or verse which recurs regularly, especially at the end of each stanza or division of a poem; also, the musical setting of such a phrase or verse.

General Council - "The General Council of the Assemblies of God" is the corporate name of the Assemblies of God denomination. The meaning of the term "General Council" is bipartite in form: 1) to refer to the denomination or denominational headquarters as a whole; or 2) to refer to the biennial convention of the denomination.

SIGNIFICANCE OF THE PROBLEM

A hymn is defined as a religious text set to music. While the meaning it conveys is probably the prime consideration, the music itself is undoubtedly the second most important thing in hymnody. Sateren in 1963 found it impossible to describe musical ideas in exact words, since conceptual ideas are not the same as musical ideas. Since hymnody controls an important aspect of religious worship, the singing of hymns may be either a waste of time or a valid congregational expression...

The same idea was expressed by Alford in 1967 when he stated:

> The music which arose from and which reflects the Pentecostal environment and belief of necessity is less liturgical in its style. It is more personal in its expression and is emphatically spirited and spiritual in its attitude of performance. Consequently, it is somewhat different in sound and concept from musical expressions of other areas of church history.

Pentecostal music is well defined by Johnson (1972) as that heterogeneous body of music that: 1) embraces Pentecostal dogma; 2) exhibits several musical styles which are usually derivations of folk or gospel songs; 3) is generally non-liturgical; 4) can be objective, subjective, or evangelical; 5) generally possesses singable melodies; and 6) is devotionally conceived and presented.

This study has been undertaken to provide some helpful guidance for the future development of the Assemblies of God hymnology. Through the methods used it: 1) shows the degree to which the Assemblies of God hymnals have changed since the first official publication in 1930; 2) compares the hymnology of Hymns of Glorious Praise, 1969, with hymns used in common by the Lutheran, Baptist, and Assemblies of God churches; 3) compares the level of musical superiority of the Assemblies of God hymns; 4) identifies techniques for the evaluation of hymn-tunes; 5) formulates certain criteria and guidelines which may be utilized in evaluating hymns for publication in future Assemblies of God hymnals.

The information provided by this investigation should

prove useful in teaching hymnology to future denominational leaders in the Assemblies of God church-related colleges.

LIMITATIONS

The sample for this study consisted of three separate denominational churches, the Assemblies of God, the Baptist, and the Lutheran. No generalizations beyond this population are possible from the present data, although similar data may exist for other denominations and further research may show such generalizations to be possible. In addition, the reader should keep in mind that the churches are located geographically in the midwestern area of the nation, and should not endeavor to make applications to culturally different areas.

Although the congregations which represent the respective churches were the largest congregations in Minneapolis, Minnesota, of the respective denomination, one must not assume that they have been proported to be representative of the respective denominations. They would be expected to be reasonably related to their denominations in that their traditions were in accord with the headquarters of each movement, and each has distinguished itself by achieving a large membership.

Other limitations relate to characteristics inherent in survey research, such as who selects the hymns for each church, various traditions which may exist within any one church, and pastoral biases which may vary from church to church.

REPORTING THE STUDY

This study has been organized and reported in six chapters. The review of relevant literature has been presented in Chapter II. The background and history of the Assemblies of God congregational singing practices has become the subject of Chapter III. Chapter IV reviewed the hymnals published by the Assemblies of God and compared the first and last publication. Chapter V detailed the design and methods of musical analysis, the instrument of analysis, and the procedure for analyzing the data. These analyses set the stage for Chapter VI which has presented conclusions, the final summary, and recommendations.

CHAPTER II

DIMENSIONS OF DENOMINATIONAL GROWTH AND HYMN DEVELOPMENT

This study has investigated denominational and hymn development of the Assemblies of God in an attempt to identify some qualities of those characteristics. The present chapter has reviewed the pertinent literature which is related to these topics.

The growth of a denomination and its hymnody as reported in survey literature has been summarized in the first section of this chapter. Subsections deal with general findings regarding church founding and growth, Assemblies of God perspectives by external contributors, and internal views of denominational and especially musical development.

The second major section of this chapter has examined literature pertaining to measurement techniques of hymn analysis. Subsections have dealt with general development, classification of hymns, measurement of texts and tunes and instruments.

DENOMINATIONAL DIMENSIONS

Denominational Conception and Growth

The background material for this study has been formulated within a broad scope. The major sources of this material are found in studies by Conn, 1955; Warland, 1965; Nichol, 1966; Hollenweger, 1972; Menzies, 1971; Brumback, 1961; and Kendrick, 1961. Within this framework additional related source materials

have also been interspersed.

Because the Assemblies of God church and the Pentecostal movement is of recent origin, specific attention needs to be given to its conception and growth. The Assemblies of God church differs from other Protestant churches in its conception; that is, one cannot point to a particular founder such as Martin Luther, John Calvin, or John Wesley. Its formation, rather than being predicated upon a particular doctrinal belief, was somewhat eclectic. In the sixty years of existence, the movement has come from such a fragmented beginning but has achieved a more impressive present status.

The word "sect" could aptly be used to describe the early period of the Assemblies of God denomination. Conn (1972) develops the church-sect typology in relation to the Pentecostal Church of God in Cleveland, Tennessee. Since the transition from "sect to church" is an evolutionary process (Pope, 1942), religious groups which are undergoing this change will of necessity have varying degrees of both church-like and sect-like characteristics. Congregations within a denomination can often be class-typed more readily than the denomination as a whole (Hodges, 1964). If this is also the case within a "transitional sect," one would expect congregations whose members come from higher economic classes to have more church-like qualities, and congregations whose members come from lower economic classes to have more sect-like qualities. This simply points to the fact that indeed, there can be significant heterogeneity

among congregations even with a religious organizational structure.

External Parallels

A definitive history of the Church of God denomination was written by Charles W. Conn in 1955. The Supreme Council of the Church of God, in March, 1953, authorized Charles W. Conn, Editor-in-Chief of publications for the denomination, to prepare such a history. Its development parallels that of the Assemblies of God denomination as reported by Conn who endeavored to exhaust all available sources of information pertinent to his subject. Concerned by the presence of subtle influences which mold history, he analyzed carefully all factors which seemed to be causative. His goal was to organize the array of events which spoke of persons, conditions, and events, and he accomplishes this task in an objective fashion. His work sheds light on some of the earlier Pentecostal trends which overlapped with the Assemblies of God denomination, trends which were held in common until each faction separated and became established as individual denominations.

Warland (1965) provides a base for pursuing historical style of development. In dealing with the twentieth-century Lutheran hymnody in America, he developed a chapter on the brief history of the Lutheran Church in twentieth-century America. His division is a chronological one which he divided into two parts: 1) the period of Nationalistic consolidation,

1900-1950, and 2) the development toward unification, 1950-1965.

Assemblies of God Perspectives by External Contributors

Nichol (1966) viewed the subject of Pentecostal history not from a denominational point of view, but from the broad plateau of twentieth century Pentecostalism. His study not only substantiates the assertions made by earlier studies but investigates the topic from a particular Assemblies of God perspective. Nichol's contention is that Pentecostalism has exceeded the rate of growth of most of the so-called main line Protestant denominations, causing observers like Henry P. Van Dusen to characterize it as a religious revolution comparable in importance with both the establishment of the original Apostolic Church and the much later Reformation. Nichol based his study on primary source materials of Pentecostal worship services, revivals, national conclaves and international conferences. He traced the movement from its origin in Topeka, Kansas, in 1901, to rapid expansion throughout the world. He noted some of the significant trends which have taken place since World War II and aligned Pentecostalism as a "Third Force" in Christianity, standing beside Catholicism and classical Protestantism.

A similar but much more comprehensive study was made by W. J. Hollenweger (1972), who maintained the Pentecostal church to be the dominant representative of non-Catholic Christianity in many parts of Africa and Latin America. He

hypothesized that this same result may become true in more sophisticated areas of Europe and North America. In his encyclopedic survey, Hollenweger investigated the history and practice of Pentecostal churches throughout the world. He referred to Pentecostal writings and compared them with accounts of opponents or neutral observers. He attached special importance to the social and psychological significance of the movement, covering the charismatic movement in the mainline churches as well as the development of separate Pentecostal denominations. Two major sections covered historical developments and religious beliefs. Throughout the study, Hollenweger offered his own comments and conclusions. This work has particular importance to the present study since it included more insights into the Pentecostal music than other documented works. Its value has increased with time because of its sociological and psychological implications and comparisons.

Assemblies of God Perspectives by Internal Contributors

A much larger literature has provided information about the special development of the Assemblies of God denomination. With few exceptions this denominational literature has established a common base in the literature of historical development from both theological and developmental standpoints. Menzies' (1971) work has represented a thorough treatment of historical development from the theological standpoint. His work is more recent and was broken into two major periods: 1) the early years, 1900-1941, and 2) the recent years, 1941-

1970. Menzies' study is more pertinent to the current study because of its recent origin which covers the year 1969 (the year of publication of Hymns of Glorious Praise). The writer's affiliation to the Assemblies of God denomination has also contributed to this study.

Several closely associated studies which predate Menzies' have augmented his model. Kendrick's (1961) work is one of the earliest substantive and more clearly defined works which traces the growth of the Pentecostal movement in the United States from its small beginning in 1900 to its present position. This well-documented history, a comprehensive and authoritative survey, not only describes the origin of the Pentecostal movement and its various branches but also explains its nature and compares its doctrines and practices with those of older Protestant church bodies. A large portion of the study is devoted to an examination of the Assemblies of God, the largest single church body in the Pentecostal movement.

To Brumback (1961) credit is given for having written the first full and comprehensive record of the origin and development of the Assemblies of God. This work alerts one to the life and power of an emerging religious movement. Brumback's investigation dealing with the formative years of this movement is supportive of Kendrick's in identifying chronologically the events which led to the formation of the Assemblies of God denomination. Brumback considers the destiny of the Assemblies of God and attempts to reassess the state of the movement's

spiritual life.

Unfortunately, all three of these studies (Menzies, Kendrick, Brumback) make only isolated comments about the music of the denomination. None of them pursued this aspect of religious life in any type of full scale development.

In contrast, several studies (Frodsham, 1926; Horton, 1934) viewed the Pentecostal movement from a different perspective. Frodsham wrote from a horizontal perspective which included South America, particularly Venezuela, but including other countries. His analyses were vertically limited to cover only the first three decades of the twentieth century. Because he wrote from a closer vantage point as an Assemblies of God official, he was able to contribute some further insights about the denomination. Horton (1934) wrote from a subject content point of view in which he dealt with the issues of major concern in the early formative movement of the Assemblies of God. However, like the Menzies, Kendrick and Brumback studies, it is remarkable how little mention is made of music in these earlier studies, despite the important role associated with music.

Musical Development

Reynolds (1961) is credited with a systematic survey of nineteenth century gospel hymnody. Included in his survey are some clarifying factors associated with this period of time. He identified some distinguishing characteristics of gospel hymnody:

> The American Gospel Hymn is nothing if it is not emotional. It takes a simple phrase and repeats it over and over again. There is no reasoning, nor are the lines made heavy with introspection. "Tell me the story simple, as to a little child." The feelings are touched; the stiffest of us become children again (Curwen, 1885, p. 40).

> Gospel hymnody has the distinction of being America's most typical contribution to Christian song. Gospel hymnody has been a plough digging up the hardened surfaces of pavemented minds. Its very obviousness has been its strength. Where delicacy or dignity can make no impress, gospel hymnody stands up triumphing. In an age when religion must at least win a majority vote from the electorate, gospel hymnody is inevitable. Sankey's songs are true folk music of the people. Emmett and Stephen Foster only did in secular music what Ira D. Sankey and P. P. Bliss did as validly and effectively in sacred music.
>
> (Stevenson, 1953, p. 162)

The translation of hymns into other languages has proved another characteristic which is of note. Well-intentioned missionaries carried the hymns of their homeland with them rather than developing a new type of Christian song in a new land. An examination of evangelical hymnals from many countries today, both in the eastern and western hemispheres, reveals a surprisingly large number of songs by Sankey, for example.

Phil Kerr (1939) was a representative of the Assemblies of God musicians during his era. He was considered an evangelist, a composer, musician, and author. Because of his extensive travel throughout Pentecostal church circles, and his composition of gospel music, he seemed to play an important role, if not in establishing styles of music, at least in perpetuating the gospel music style which existed. Kerr covers

in a rather cursory manner, a very broad spectrum of historical musical development, but more clearly articulates the apparent trends of the movement in his chapters on "Hymns and Gospel Songs" and "The Ministry of Evangelistic Music." These chapters define the terms and/or clichés used in connection with Pentecostal music. Particularly valuable paragraphs were those in which Kerr cited examples of songs (hymns and evangelistic songs) considered typical examples of the period.

Alford (1967) felt that the emerging prominence and importance of the Pentecostal church in his decade gave rise to a need for close examination of the purposes and effectiveness of its ministry to the needs of present society. The objectives of his work were to: 1) assist in developing an understanding of the theological and historical factors which have made Pentecostal music what it is today, 2) assist in developing a better understanding of the possibilities and benefits of a spiritually effective music ministry, and 3) make helpful suggestions for organization and improvement of already existing music programs. Alford's work was divided into two parts. Part I presented a theological explanation and scriptural support for the type of music which was felt to be representative of the Pentecostal church together with a brief historical sketch of religious and musical influences contributing to present day development. Part II dealt with a description of the ministry of music through worship, evangelism, and Christian education. Although his development is on a

broader plane of church music ministries, the discussion of congregational singing provided insight into the philosophy of Pentecostal congregational singing.

The broader plane of Assemblies of God musical development may be gained from a study by Johnson (1972). He examined present day music practices in the worship service as evidenced within churches, denominational colleges, and attitudes expressed by leaders. Johnson's research was intended to update the official survey conducted for the General Council of the Assemblies of God by Anderson in 1958. The questionnaire designed by Johnson was developed to determine existing conditions, not only general but specific areas not covered by the 1958 questionnaire. He sought information on seven topics: 1) general information (i.e., church size, location, and respondent's position in the church); 2) hymns; 3) choirs; 4) instruments; 5) special vocal groups; 6) personnel and miscellaneous; and 7) general comments.

Roughly 5 percent of the 8,570 churches affiliated with the Assemblies of God were selected for the survey. Every twentieth church listed in the 1972 General Council Directory was chosen. Because certain large churches were thought to have a greater effect upon the denomination's music practices, these were arbitrarily added to the survey sample by Johnson. A 40 per cent return was realized.

Although the Johnson study covered a more general scope of musical practices, one element was pertinent to the present study; namely, the historical development of the Assem-

blies of God music program. Johnson's efforts did not take into consideration the musical antecedents prior to 1914 which have played an important role in the formulation of Assemblies of God hymnody.

Research in this study identified the song books published by the Assemblies of God denomination, starting with the first song book in 1930, Spiritual Songs, and culminating with the publication of Hymns of Glorious Praise, 1969. The latter hymnal is the denomination's first real attempt to prepare a denominational hymnal, as contrasted with the traditional song book of the past.

The 504 entries in Hymns of Glorious Praise represent a break in tradition. The striking change was the inclusion of more traditional hymns in this hymnal than any of its predecessors.

The questionnaire designed for the study probed into the usage of the hymnal among the churches sampled, and sought some information about the attitudes and/or opinions regarding the new hymnal. The frequency chart designed to show the percentage of churches using the hymnal would not be applicable to the present study since this questionnaire surveyed usage so shortly after the release of the hymnal that ample time was not provided for churches to have adapted to its use.

Johnson's questionnaire revealed that the four most popular hymns for Sunday morning usage would be: 1) "All Hail the

Power," 2) "Blessed Assurance," 3) "Holy, Holy, Holy," and 4) "When I Survey the Wondrous Cross."

A search by this writer at the National Headquarters Library yielded little in the way of any officially published material about the use of music in the denomination. Early accounts were apparently not kept or may not even have been recorded. Since the founding of the National Music Division in 1956, no exhaustive study has been made in connection with the music of the denomination other than the 1958 survey. The cause of this may lie in the fact that the Headquarters and denominational colleges have been consistently governed by pastors rather than educators. Consequently, little emphasis has been placed on the gathering of historical information or the collection of source materials. A comprehensive survey has been made by this writer of the two major national denominational periodicals, The Pentecostal Evangel and Advance. These yielded the greatest amount of denominationally published materials. Some of these materials have been summarized in the next chapter of this study.

MEASUREMENT DIMENSIONS

General Analytic Development

In searching for studies to provide a general basis for developing analytic techniques, Quinn (1962) contributed to the literature by providing general evaluations, special values and functions of congregational singing in religious ser-

vices. He outlined clearly the primary elements of good congregational singing maintaining that excellent congregational singing must be increased. He suggested that improvement in congregational singing should be noticeable when the congregation overcomes the merely casual, mechanical way of singing and focuses its attention on this activity. Quinn cited five basic principles named by Harper (1924). United and unanimous singing should be elicited first by emphasizing group singing as both a privilege and a responsibility. Good tone production, the second principle, demands an open mouth, a pleasant look and physical preparation to sing. The third is to sing intelligently; the fourth, to sing musically, and the fifth, to sing worshipfully.

In addition to the five basic principles presented above, Quinn identified characteristics of congregational song which must be studied following the essential characteristics noted by Halter in 1955: 1) a mechanical rhythm in text and music, 2) a lyrical quality, 3) syllabic style, 4) forthright, direct simplicity, and 5) strophic form. These five qualities were endorsed as means to insure ease of performance, retention of both text and tune, and emotional participation by all worshippers. Quinn dealt further with the use of the evangelistic song by giving support to its use while simultaneously raising objections to it.

Some of the hymnody of the Baptist and Assemblies of God churches used in this study still fall into the category of

gospel songs. Warland (1965) provides valuable insights about antecedents of the presently used Lutheran hymnal, Service Book and Hymnal (1958). The view and value of the gospel song from the Lutheran perspective is set forth in his study, thus providing a nice contrast. Warland acknowledges the gospel song to be a distinctly American religious phenomenon which has supplemented the standard hymn. He contends, however, that it has also rivaled the hymn. He has carefully analyzed the gospel hymns included in the Lutheran Hymnal. Contrarily, The Hymnal, (1925) suffered from the many gospel songs composed by Peter Johnson, a member of its editorial board, as evaluated by Warland.

W. G. Polack (1941) suggested that gospel songs were suitable for informal situations but were not appropriate for the worship service.

> There are many such (gospel songs) that are very properly loved and sung by God's children in their homes, in schools, and in social gatherings, but they are not churchly and congregational in character and for that reason are not true church hymns.

In answering the question: "Why do not Lutherans use the so-called gospel hymns in their services?" J. R. E. Hunt (1948) contends that:

> They (Lutherans) have something better. These so-called gospel and Pentecostal hymns are emotional in character and express a passing feeling and then become tiresome. The time-tested hymns of the Lutheran Church express the deepest emotions of the soul and never become old because they embody the desires and wants of true spiritual life. They are superior to the modern gospel or Pentecostal hymn in every way.

From these comments Warland concluded that the inclusion of gospel songs in modern Lutheran hymnals should be seriously questioned for the following reasons: 1) they are in direct conflict with Martin Luther's doctrine of the universal priesthood of believers. The typical gospel song gives expression to the feelings of the individual rather than those of the congregation; 2) the use of this type of tune produces only a negative effect in the development of taste; 3) the use of gospel songs is incompatible with the present-day level of musical culture, and 4) the general character and musical style of the gospel song are in conflict with the ideals and dignity of Lutheran liturgical worship.

Classification of Hymns

Further search for analytic tools which could be useful in classifying hymns brought to light Lambertson's study (1966) in which he identified and categorized currently used protestant hymns. The central purpose of his study was to select a number of currently used hymn-tunes of present-day American Protestants and to show how their origins varied. Lambertson outlined fourteen categories, eight of which were largely European, and six of which were of American origin. Chronological placement on a time line clearly identified the areas of interest to the writer's present study. Of most value were the six which Lambertson attributed to American origins. The following comprise that order: frontier hymns, later singing school tunes, gospel songs, liberal church hymns, 20th century

crusade favorites, and youth choruses.

The factors analyzed in each hymn-tune were of an analytic and descriptive nature. Lambertson treated ten particular concepts which are of value, namely:

1. Opening melodic solfeggio pattern. Lambertson based his method on Robert G. McCutchan's method.
2. The number of chords.
3. Chord analysis.
4. Root progressions by successive upward fourths or downward fifths.
5. Form (phrases, sentences, over-all).
6. The proportion of seventh chords.
7. Harmonic rhythm analysis.
8. Melodic range.
9. Root progressions.
10. Soprano motion and bass motion.

With the use of these factors Lambertson was able to produce a frequency chart on the factors of melody, harmony, and form that provided revealing comparisons.

Measurement of Hymn texts and Hymn-tunes

Reynolds (1961) established criteria which can be used as a basis for judging hymnic expressions of contemporary hymnody in America. His generally accepted criteria include: 1) a hymn must be faithful to the Scriptures; 2) a hymn must be reverent and devotional; 3) a hymn must be a poetic, lyrical expression; 4) a hymn must express spiritual meaning;

5) a hymn must have structural soundness, and 6) a hymn must be based on mutual experience.

Warland (1965) also compiled some essential elements of an effective hymn-tune. He generalized in his principles by saying that the tune should have a singable melody, simple enough for the average churchman to learn easily, and should utilize elements of harmony and rhythm according to accepted principles of good composition. His principles for the acceptance of new tunes included the following primary considerations:

1. Taste. The acceptance of a new hymn-tune should be based, in part, on its musical merit as determined by competent musicians.

2. Test. New tunes should be tried by various congregations in different parts of the country, in rural and metropolitan areas in order to test their effectiveness.

3. Simplicity. Specific criteria should have simplicity as a prerequisite, a simplicity which avoids dullness.

(Warland, p. 280)

Melody

A simple tune according to Warland is one which can be readily memorized. Memorability depends, to a large extent, on form. A good melody should:

1. Contain a balance of phrases and should utilize repetitions or intelligible development of these phrases.

2. Use repeated notes discriminatingly, especially at sustained high pitches.

3. Have strong, individual characteristics of its own which preclude its being dependent on supporting harmony, text, or extraneous elements.

4. Have a sense of motion and direction.

5. Be singable. It should, therefore, have melodic construction which is vocal, that is, primarily diatonic.

6. Have a range accessible to the average singer (Ibid.).

Rhythm

The music of hymns used in twentieth-century hymnody, according to Warland, has had little or no rhythmic interest. Rhythm is one of the more important elements. A good hymn, therefore, should:

1. Have rhythmic organization which is organically a part of the music, fits the mood of the text, and gives the tune vitality.

2. Incorporate rhythmic patterns with which the average person is familiar.

3. Avoid indiscriminate repetition of rhythmic patterns.

4. Contain rhythmic accents which generally correspond with those of the text (Ibid.).

Harmony

A good hymn tune utilizes a harmonization which gives adequate support to the melody. In this respect, the harmonization of a melody in Warland's terms should:

1. Contain a consistent or logical pattern of harmonic rhythm throughout.

2. Incorporate individual voice parts, in four-part settings, which follow principles of effective part writing and thereby provide melodic interest in themselves (Ibid.)

Warland concluded his criteria with insistence that hymnals include traditional tunes. A Hymn Commission in his

judgment should demand that those tunes:

1. Avoid stereotyped progressions.
2. Use diatonic harmony and avoid chromatic alterations.
3. Utilize both major and minor harmonies within the keys represented.

Instruments on Analysis

Simoneaux (1969) also selected criteria for hymn analysis and developed a hymn check list. The criteria of his check list comprised three areas: music, text, and theological content. The Simoneaux check list was built upon criteria established in other studies (Hollis, Reynolds, and Eskew). In developing the check list, Simoneaux examined studies such as McElrath (1965); McKinney, (1937); Westerman, (1953); Quinn, (1962). These studies form a broad continuum ranging from relatively general statements to not too clearly defined criteria.

In this present study, the writer has sought to evaluate and classify hymn-tunes in a simple dichotomy of superior and inferior musical qualities. Although serviceable for his comparison, the Simoneaux check list provided no objective method of analyzing the superior or inferior musical qualities of hymns.

Hollis (1952) outlined his belief that many factors contribute to the poor quality of some present-day church music. Among them he listed the commercialization of church song, failure of the church to provide financial resources for car-

rying on an adequate church music program, and lack of musical ability and training of those guiding the music experience. Whatever the causes, his method of improvement was that of submitting currently used hymn-tunes to critical evaluation by professional musicians. The purposes of his study were: 1) to devise experimental music criteria for evaluating hymn-tunes for use..., 2) to evaluate hymn-tunes now being used..., 3) to study possible associations between the use of musically superior hymn-tunes, and 4) to suggest means of promoting greater use of superior hymn-tunes in Protestant church schools.

Hollis developed two sets of criteria, one for superior hymn-tunes and the other for inferior hymn-tunes. His criteria involved analyses of harmonic characteristics, melodic-rhythmic characteristics, and voice relationship characteristics. He identified eleven criteria for the superior rating and sixteen criteria for his inferior rating. These twenty-seven criteria were developed by consensus among twenty-five music educators who were working in positions of professional responsibility. A majority were chairmen or members of officially appointed committees of the Music Educators National Conference as listed in its 1950 report.

The Hollis study fails to make clear the methodology used in the actual analysis of the hymn-tunes. His criteria have been stated in textual form only in Chapter V of this study. The items for superior and inferior hymn-tunes are

separately composed criteria which do not overlap. Some of the items are parallel in both sets of criteria; however, some items in the superior set have no parallels in the inferior set, and vice versa.

The writer of the present study has used the Hollis criteria for the measurement of hymn-tunes, and from these criteria has developed a hymn analysis form using a graduated scale of measurement for each item. Further, the two sets of criteria (superior and inferior) have been integrated into one form with the items clearly marked as superior or inferior (See Appendix A). Tabulations are made for each hymn as to the superior criteria and the inferior criteria measurement.

The hymn-tunes which are analyzed are the following:

1. The entries which were deleted from Spiritual Songs, 1930.
2. The entries which were added to Hymns of Glorious Praise, 1969.

There were 107 entries deleted from Spiritual Songs and 350 entries added to Hymns of Glorious Praise. A random sample of 25% of these entries is analyzed to show the change or lack of change in the hymnody of the Assemblies of God denomination.

SUMMARY

The Assemblies of God has been a rapidly expanding denomination. Although several comprehensive histories have been written describing the religious growth from sect to

denomination, no study has been made of the aspects of its hymnody.

The literature reviewed dealt with historical development of the Assemblies of God denomination, musical development of the Assemblies of God denomination and its counterparts, and methods of hymn-tune analysis. These aspects were reviewed in an attempt to define the Assemblies of God hymnody as it exists at the time of this study.

CHAPTER III

ASSEMBLIES OF GOD ANTECEDENTS AND DEVELOPMENT

Hymnody has been an important aspect of the Assemblies of God church; however, little has been written of these musical aspects either by the critics of the denomination or by the denomination itself. Many isolated comments, written by various authors as discussed in Chapter II, were used as illustrative material in the historical development of the denomination. These comments did not form any systematic development, but rather served their various authors as musical examples to strengthen theological points. In an effort to define the Assemblies of God hymnody as seen by the use of Hymns of Glorious Praise, this author has attempted to trace the historical development of the Assemblies of God hymnology through research of written materials and personal communications with denominational leaders.

The topic falls into three sub-divisions: 1) Background of Traditional Hymnody and the Gospel Song, 2) Development of the Assemblies of God Denomination, and 3) Development of Assemblies of God Hymnology. No exhaustive study was made in this investigation of the traditional elements of hymnody. Instead, the main antecedents of the Assemblies of God denominational hymnody have been isolated according to the judgment of this writer. Various important Assemblies of God historical elements formed the basis for the discussion in the second section. Because of this, the development of the

Assemblies of God denomination was established in three periods to identify the growth patterns. This growth and development served as the frame of reference upon which the writer formulated the musical aspects of appropriate nature in the final section.

BACKGROUND OF TRADITIONAL HYMNODY AND THE GOSPEL SONG

There may be no definitive reason why Christians sing hymns when they gather for worship. Yet they invariably do. The singing of hymns reflects such a natural experience that one rarely questions the practice, but is only concerned with the type of hymns to be sung. In fact, hymn singing or music of any kind is not required for the Christian to observe either of the Holy Ordinances celebrated by Assemblies of God: baptism or the celebration of the Lord's Supper. One may then be relatively safe in assuming that the singing of hymns lies more in the nature of man than in the requirements of the Christian faith. Some writers conjecture that the human race was born singing but was not born Christian. The Bible contains many songs (hymns) of praise and therefore singing has become a basic part of Christian worship.

Individually and collectively the members of Christian congregations exist to "declare the wonderful deeds of Him who called (them) out of darkness into His marvelous light" (I Peter 2:9). As a common declaration then, "the hymn is a liturgical form par excellence by which the congregation with

one heart, mind, and voice may proclaim those 'wonderful deeds'" (Pirner, 1966, p. 2). The hymnal is not a religious service book for the minister, but is a book found in the pews for all to use who actually participate in the service.

Hymns are intended for corporate singing in worship; however, they are not restricted to this use. Hymns may also be sung in informal gatherings, homes, by individuals or small groups as well as congregations. Hymns may have solemn or festive connotations and be used appropriately on such occasions (Pirner, 1966).

Early Background of Hymnody

Congregational singing has played an important role in Christian worship throughout the centuries. The early church utilized the hymn as a means to teach essential doctrinal truths. The early Christians were converted Jews; therefore, they were influenced by practices of worship in the synagogue. These Christians adopted the organization of the daily prayer hours as well as the custom of singing psalms in the services. Psalms sung in alternation between a soloist and the congregation, which later became important in Christian liturgy, assumed the name of responsorial psalmody. The leader sang the first psalm line, the congregation responded by singing the second line, and this alternated thereafter to the end of the psalm.

Hymn singing has the earliest recorded musical activity

of the Christian church (Matthew xxxvi:30; Mark xiv:26). Perhaps some of the hymns of the early church were sung to what would now be termed folk melodies, and possibly these even found their way into official chant books.

St. Ambrose, in the fourth century, emphasized congregational singing as a way for people themselves to confess their Trinitarian and Christ-centered faith. The most important contributions of St. Ambrose to the Western liturgy were hymn texts. At first, little distinction was made among "hymns, psalms, and spiritual songs" of which St. Paul speaks (Col. iii:16).

Slowly, and especially in the Latin West, the meaning of "hymn" was narrowed to denote a poem in strophic form, all the stanzas of which were intended to be sung to the same melody. The settings were mostly syllabic (one note to a syllable), comparatively simple and tuneful and usually intended for the congregation or the individual worshipper rather than a trained choir or soloist. Hymns were limited to the general purpose of "celebrating Christian truths or events;" therefore, they did not always need to be scriptural -- although non-Biblical hymns were slow to be accepted. To counteract the street songs and popular songs, the Council of Laodicea, held between 343 and 381 A.D., decreed in its 13th Canon: "Besides the appointed singers who mount the ambo and sing from the book, others shall not sing in the church" (Hefele, 1896). Because of the secular influences

and as liturgy developed, the singing of the hymns in the service was entrusted to the choir instead of the congregation.

In the centuries following the fourth century, congregational singing played a less important role in Christian worship until the Reformation when it was again emphasized when Martin Luther and other Protestant leaders rediscovered the significance of congregational singing.

Reformation Period Hymnody

Martin Luther (1483-1546) was a lover of music, a singer, and a composer who believed strongly in the educational and ethical power of music. He wanted all the congregation to take some part in the music of the service. While the Reformation was still in its infancy, Luther became acutely conscious that one of the most urgent needs of the new church was hymns and hymn-tunes. He taught that all believers formed a universal priesthood which assumed that the laity should also participate in formal worship. Luther noted the lack of vernacular songs that the people might sing during the Mass, and encouraged German poets to compose hymns for this purpose. Poets rose to supply the demand, starting a great stream of hymnody that flowed for some two centuries. Mass production of hymnals established a repertoire of 33,713 tunes (but not in any one hymnal). One dictionary of songs from the last quarter of the eighteenth century lists the incipits of no less than 72,732 hymns (Riedel, 1967, p. 91).

The most significant contribution of the Lutheran church to hymnody was the strophic congregational chorale (a congregational hymn-tune), originally sung in German. The chorale was developed in the Lutheran church between the sixteenth to the middle of the eighteenth centuries (Riedel, 1967).

The Lutheran chorale tradition is a complex one and could be examined in the following categories: 1) The Medieval Tradition; 2) The Martin Luther Tradition; 3) The Johann Crüger Tradition; and 4) The Johann Freylinghausen Tradition. Luther used many hymns of Medieval and early Renaissance periods based upon texts as well as creating new songs. The Lutheran chorale not only reflected Roman chants, but also Latin hymns, folk songs, and contrafacta (original melodies used but with completely new texts taking the place of the original ones).

When Luther reinstated congregational singing as a regular feature of the church service, the differences between Catholic music and the new Lutheran music did not exist. The latter grew out of the former over a period of many years. The Gregorian chants which became hymn melodies continued in use. In some churches when no choir was available, more importance was attached to congregational singing. This emphasis by Luther on congregational hymns shows the liturgical sensitivity of Luther. By returning the liturgical action to the people he discreetly recognized the value of hymnody. Above all, he recognized the value of popular hymnody to

spread the Gospel.

Although music had long been composed for church and court, music for the common man was something new.

> Music for the common man was music of a style simpler than that of church or court. It was a musical language composed of secular and folk elements. Martin Luther synthesized the new secular music and the musical heritage from the Roman church in order to create an idiom which would reach the educated and uneducated alike. This gave members of the congregation a means of participating actively, and with understanding, in the order of worship of the new church.
>
> Congregational participation in certain parts of the mass had been a long-standing practice in the Catholic church until the Council of Trent (1545-1563) which eliminated a vast body of music from common use. Five medieval sequences survived; hundreds were doomed. Hymns, antiphons, and other chants were pared down. Meanwhile, in the new Lutheran church congregational singing gained unprecedented importance. Great numbers of persons joined in the unison singing of hymns in the vernacular. It was unlike anything ever heard before. Martin Luther played a vital part in this development (Riedel, 1967, pp. 33-34).

In respect to Luther's belief in the educational and ethical power of music, Johannes Riedel further states:

> Luther's philosophical, ethical, political, and theological views about music came to a focus in his use of music. A teacher as well as a reformer, Luther sought to imprint the Gospel message upon the minds and hearts of the people by every means, but especially through the catechism, church services, sermons, and the singing of hymns in the vernacular. The vernacular hymns were an especially useful teaching device for uneducated, unsophisticated, or unprepared congregations. (Ibid, p. 36)

Sixteenth and seventeenth century chorale tunes are still found in hymnbooks today. Luther's "A Mighty Fortress," Hassler's "O Sacred Head," and Crüger's "Now Thank We All

Our God" are examples.

Protestant writers, as a rule, have attributed to Luther the congregational participation of religious emotions in song. In many circles he is considered the first evangelical hymn writer. Specific reasons have been cited for making Luther's principles of church music seem attractive today, namely:

1. He showed admirable discrimination in his own evaluation of contemporary composers and thus set a standard of correct musical judgment.

2. He defined music as an art which to be appreciated properly must be studied rather than merely listened to.

3. He made music study a mandatory part of the curriculum in all schools organized under his auspices.

4. He required the ministers who followed his lead to study singing and made an understanding of music a prerequisite to ordination.

5. He overrode the scruples of those who, following St. Augustine's example, feared elaborate church music on moral grounds.

6. He spoke often and ardently in behalf of excellence in church music.

7. While exalting the role of the congregation, he never minimized the role of the organists or of the choir in church music.

(Stevenson, 1953, p. 4)

The claim that the Reformation was spread throughout Europe more by the hymns of the Reformers than by their printed pages, may not be hyperbole.

John Calvin (1509-1564), who later became the leader and organizer of the Reformation in Switzerland, opposed much

more strongly than did Luther the retention of elements of Catholic liturgy and ceremony. As an indication of the general distrust of the allurements of art in services of worship, he maintained that non-Biblical texts should not be sung. For Calvin, only the simplest forms of worship and expression survived.

Calvin's theology and music were subject to careful scrutiny. He disapproved all ornamental aids to worship as ends in themselves, implying that to make and use them under the impression that they were aids was deceiving, both to self and others. He did insist instead upon

> ...simple and pure singing of the divine praise, for as much as where there is no meaning there is no edification. Let them come from heart and mouth, as in the vulgar tongue. Instrumental music was only tolerated in the time of the Law (that is, the Old Testament) because of the people's infancy (Routley, 1967, p. 125).

Calvin arrived at a very systematized rationale for music, believing that: 1) music was for the people, so must be simple; 2) music was for God, so must be modest; and 3) these objects were best attained by the music of the unaccompanied voice.

Calvin believed simple music to be the memorable music, and the music which could be remembered by an unskilled congregation must depend upon form. If one examines the melody of the first Psalm in the Genevan Psalter, (1543), he will find it: 1) very solid major tonality; 2) a musical form established by the repetition of the first line at the end

and the development of the third line in the fourth; and 3) a singularly simple and memorable "shape" in the tune caused by the placement of the high note (Routley, 1967).

Calvinistic influence permeated the Church of England (Episcopal), The Church of Scotland (Presbyterian), and other such denominations in England as the Congregationalists. These groups greatly influenced religion and music in their early practices in America. The main concern in the English Reformation was to place the service in the vernacular.

"The psalms and hymns which came out of the Reformation together with the renewed interest in evangelism and congregational participation in the worship service are developments of great importance to the history of music in the Pentecostal church" (Alford, 1967, p. 40).

Eighteenth Century Hymnody

In the early eighteenth century, Isaac Watts' work and ideals were influential in the development of music in the Pentecostal church. Watts, the "Father of English Hymnody," became dissatisfied with the Calvinist's psalm believing that other music was also suitable for the congregational singing. Consequently, he began writing his own hymn texts, basing his early texts on psalms or scriptural paraphrases. He also began writing texts directly associated with the Christian life. These experiential hymns had profound influence. Independents and Presbyterians continued to sing their psalm-versions and the hymn texts of Isaac Watts. Watts' hymn

texts became very popular in the Evangelical revival during the late eighteenth and early nineteenth centuries. "When I Survey the Wondrous Cross," "At the Cross," "O God, Our Help in Ages Past," and "Joy to the World" illustrate Watts' hymn texts which remain popular today.

The second manifestation of religious history in the eighteenth century was the Wesleyan Revival which was unique in that it was more than a local, emotional, or transient movement. John Wesley (1703-1791), the preacher, remained a member of the Church of England. He did not rely,however, on theological history, but on the ancient Gospel of power, wrath, and mercy. Although he also wrote hymn texts, his brother Charles was a more prolific writer. Together they utilized the singing of hymns to spread their doctrines of religious truths to good advantage in supplementing the preaching of the Word. Between the years 1737 and 1786 they published sixty-three hymnals. John is credited with twenty-seven hymn texts, while Charles is said to have written more than 6,000.

Wesley himself appears to have been influenced by an important group of immigrants, the Moravians. They were members of the Unitas Fratum (United Brethren), developed from the followers of John Hus of Bohemia in the fifteenth century. John Hus (1374-1415) had encouraged singing among the laity in the worship service, had translated Latin texts into Bohemian, and had written at least six original hymns

and hymn-tunes. This Bohemian group published their first collection of hymns in 1501. The first hymnbook of the Unitas Fratum in German appeared in 1561. An enlarged edition, in 1566, included hymns by Luther. These Brethren were bitterly persecuted and their members were scattered far and wide. In 1722 a small group of them which had remained together in Moravia made their escape to the estate of Count Zinzendorf, at Berthelsdorf, in Saxony. Because this group came from Moravia they were popularly called "Moravian Brethren." The Count assumed leadership of the movement and transformed the almost extinct secret society into a far-flung missionary church with stations in many parts of the world (Foote, 1940, p. 134).

One distinguishing mark of the early Methodist tunes is "tunefulness." In the preface to Sacred Melody, 1761, John Wesley gave the following instructions for congregational singing:

I. Learn these tunes before you learn any others; afterwards learn as many as you please.

II. Sing them exactly as they are printed here, without altering or mending them at all; and if you have learned to sing them otherwise, unlearn it as soon as you can.

III. Sing All. See that you join with the congregation as frequently as you can. Let not a slight degree of weakness or weariness hinder you. If it is a cross to you, take it up, and you will find it a blessing.

IV. Sing lustily and with a good courage. Beware of singing as if you were half dead, or half asleep; but lift up your voice with strength.

Be no more afraid of your voice now, nor more ashamed of its being heard, than when you sung the songs of Satan.

V. Sing modestly. Do not bawl, so as to be heard above or distinct from the rest of the congregation, that you may not destroy the harmony; but strive to unite your voices together, so as to make one clear melodious sound.

VI. Sing in time. Whatever time is sung be sure to keep with it. Do not run before nor stay behind it; but attend close to the leading voices, and move therewith as exactly as you can; and take care not to sing too slow. This drawling way naturally steals on all who are lazy; and it is high time to drive it out from among us, and sing all our tunes just as quick as we did at first.

VII. Above all sing spiritually. Have an eye to God in every word you sing. Aim at pleasing Him more than yourself, or any other creature. In order to do this attend strictly to the sense of what you sing, and see that your Heart is not carried away with the sound, but offered to God continually; so shall your singing be such as the Lord will approve.

Teach them to sing by note, and to sing our tunes first; take care they do not sing too slow. Exhort all that can in every congregation to sing. Set them right that sing wrong. Be patient herein (Lightwood, 1955, pp. xix-xx).

Wesleyan hymnody was "music for the people." It represented a democracy of church music.

Early American Hymnody

The first book printed in English colonies of North America was The Bay Psalm Book, published in 1640 at Cambridge, Massachusetts. This publication marks the beginning of American hymnody according to St. Augustine's famous definition of hymnody, "praise to God with song." The first

collection of psalms, The Bay Psalm Book, contained texts only. It was not until the ninth edition was published in 1698 that the book included music.

Congregational singing started to wane in the latter quarter of the seventeenth century. As the first generation died the memory of much of the music they had known died with them. A secondary cause for the decline of singing may have been the lack of any printed tunes in The Bay Psalm Book previous to the edition of 1698.

Singing Schools

In the early eighteenth century the state of psalm singing in the church was poor. During the seventeenth century in England, the practice of lining-out or "deaconing" arose to meet these conditions. This practice was followed in the colonies as well. In America, lining-out meant that a deacon would sing a line or two of a psalm, then lead the people in singing what had been sung and so on alternately, a line or two at a time until the end of the psalm was reached. As a counteractive to this method, music reading called "rule and art" came about in the early eighteenth century and some churches embraced it. With this method a number of young ministers tried to teach the people to sing from printed notes instead of by ear. This was known as "the new way" of "regular singing."

Thomas Symmes urged the establishment of such schools to promote singing of psalms. Considering the great religious

emphases, this idea caught the attention of the people and many singing schools were organized as a result. Accounts of the organization of such schools reveal their popularity in such states as South Carolina, New York, and the Moravians in Bethlehem, Pennsylvania.

Singing schools rapidly became a popular institution. These singing schools could be classified as educational because those who attended did study choral music and, most important, learned note reading. These schools also served a social function as well as a religious function in that people of all ages were drawn to them for the sheer pleasure of singing. Although they gained wide acceptance, the singing schools always remained private enterprises. The early schools made no financial charges, but later a modest charge was made. Such charges did not support teachers. In fact, almost all singing schools were conducted at night to allow their teachers to hold other positions by day.

The singing schools were prominent in America for two hundred years and still exist in many areas of the rural south. The Baptists were particularly prominent in their use of the singing school and its method of instruction. Through this and other means the Baptists have exerted a great influence on the music of the Pentecostal Church (Alford, 1967).

Folk Hymnody

Folk hymnody which arose in the colonies in the second

half of the eighteenth century also deserves mention. It began among the Baptists and Methodists as early as 1784 among those who found the musical and literary standards of John Wesley too severe for their congregations. These early folk hymns were the forerunners of the camp meeting and revival hymns, and of gospel songs used in the latter part of the nineteenth century. These may be successive steps to the demand for a popular hymnody running parallel to the conventional church hymnody.

> Some of the earliest books of folk hymnody were produced in New England, but the folk hymn did not long continue in use in this region, giving way to the rising standards of church hymnody. The folk hymn was suited to revivals and social gatherings like out-of-doors camp meetings, and the climatic and social conditions of the South were much more favorable to such out-of-doors camp meetings than were those of New England. The result was that most of the collections of this sort, after the early years of the nineteenth century, are of southern or southwestern origin. It is not possible to go into a detailed account of the hymns to be found in these collections, and in any case they fall outside the main current of American hymnody. In a few instances the anonymous hymns rise to a genuinely poetic level, of which the following is perhaps the best example.
>
> There is a world we have not seen,
> That time shall never dare destroy,
> Where mortal footstep hath not been,
> Nor ear hath caught its sounds of joy.
> There is a region lovelier far
> Than angels tell, or poets sing,
> Brighter than summer's beauties are,
> And softer than the tints of spring.
>
> (Foote, 1940, pp. 172-173)

In 1831 Joshua Leavitt, a Congregational minister, prepared The Christian Lyre to aid the evangelical revival conducted by Finney. Leavitt says in his preface:

> Every person conversant with revivals must have observed that wherever meetings for prayer and conference assume a special interest, there is a desire to use hymns and music of a different character from those ordinarily used in church (Foote, 1940).

Leavitt's Christian Lyre prefaced the "gospel songs" of a later period.

Thomas Hastings and Lowell Mason published Spiritual Songs (1832).

> Spiritual Songs for social worship; adapted to the use of families and private circles in seasons of revival, to missionary meetings,...and to other occasions of special interest. Words and music arranged by Thomas Hastings, of Utica, and Lowell Mason of Boston (Foote, 1940).

One notable contribution to the hymnody of the period made by Spiritual Songs was the inclusion of Augustus M. Toplady's famous hymn, "Rock of Ages, Cleft for Me," to the tune Toplady composed by Hastings. Two other hymns which survive today were written by Elizabeth Payson Prentiss "More Love to Thee, O Christ" in 1856, and George Duffield, Jr.'s militant "Stand Up, Stand Up for Jesus" in 1858. The latter hymn had strong emotional appeal at that time, a quality which has persisted since.

Gospel Songs

In the meetings conducted by Dwight L. Moody (1837-1899) a new type of song was born -- the gospel song. Born in the emotionally charged atmosphere of the camp meeting, the prayer meeting, and evangelistic meeting, these songs reflect simplicity of religious expression, usually a pleasing refrain, and

a folklike quality. The gospel song seemed to achieve nearly immediate and universal popularity. The master of the gospel song was Ira D. Sankey, singer for the Evangelist Dwight L. Moody. Pentecostal musicians, as well as other Pentecostal members, recognized the gospel song to be of prime importance in their worship in the twentieth century. Although the Pentecostal church has used hymns and psalms, the gospel song has been emphasized.

The close of the Civil War seemed to mark a new era in hymn writing. Younger hymn writers were producing hymns of distinctive types, especially in the field of evangelism. Enthusiasm for missions marks the period from about 1820 to 1870. Many missionary hymns were written and were succeeded by gospel hymns. During the Wesleyan Revival in the eighteenth century, a faction of the Anglican Church accepted the title of "evangelicals" as a group within the church and were known as the "Low Church Party" as distinguished from the highly sacerdotal element of the church. One of these evangelicals was an English printer, Robert Raikes. In 1780 he recognized the need for religious instruction for the poor children in Gloucester who were compelled to work in the mines six days a week from sunup to sundown. He brought groups of them to his home on Sundays to instruct them, a practice known as the Sunday school, that was not only endorsed by John Wesley, but also by the Queen of England (Hakes, 1964, p. 29).

The development of these Sunday schools, which spread rapidly with the expansion of the American frontier and the increase in social problems resulting from the Civil War perhaps account for some of the influences leading to the popularizing of the gospel song. One might cite influences as: 1) the hymns of Watts and Wesley; 2) singing schools; 3) the Great Religious Awakening; 4) such collections of popular words and melodies as W. B. Bradbury's in 1867 which was designed for use in the Young Men's Christian Association.

The increased popularity of gospel songs was a result of the search for hymns more to popular liking than the staid hymnody. Folk hymns merged into camp meeting hymns of which there were many collections.

Major Contributors of Gospel Songs

Philip P. Bliss published Gospel Songs in 1874 and is cited as having been an important influence in the development of the modern gospel song. Bliss was a music teacher, composer, and publisher who joined Major Whipple as a singing evangelist in 1874. Some of Bliss' better known songs are: "Hold the Fort," "Let the Lower Lights be Burning," and "Almost Persuaded."

Routley (1967) attributes the revival of the nineteenth century as centering around Dwight L. Moody and Ira D. Sankey. This revival is "...the technique of ministering to the dispossessed and outcast on the collective principle. Mass-meetings and mass-salvation are the mainstays of the revival-

ist technique, and the revivals of the later nineteenth century brought the Gospel to many to whom the Bible was a closed book and the Church a barred mansion." There seemed to be much emphasis of preaching upon judgment and singing about peace. Most likely, the singing played a greater part, on the whole, than the preaching in the success of the movement.

When Moody and Sankey went to England they followed the American style of revival meeting. The technique of "revival" had been known for nearly a century, since the Kentucky Revivals of 1797-1805. Much of the revival music stemmed from Negro spirituals. Negro spiritual music is conceived with a fire and an aesthetic quality and can hardly be described by merely saying it is pentatonic. When this revival music failed to move the people of England, Ira D. Sankey composed many tunes and adapted many others, all in the style which would easily appeal to the listeners. "The characteristic revivalist hymn-tune is therefore jaunty in rhythm and rudimentary in harmony" (Routley, 1967).

Sankey began working with Moody in 1870 and collaborated with Bliss in 1875 to publish a collection entitled Gospel Hymns. The burgeoning of gospel hymnody seemed to model itself after this publication.

> The remarkable enthusiasm with which these books were received by the public was responsible for the name "Gospel Hymns" being given to all songs of like character, although neither the name nor the type was new. They had been appearing since early

> in the century, both in England and in the United States, and had had wide use at religious gatherings other than the regular services of public worship, such as prayer meetings, revivals, etc. Essentially folklike, in that they consisted of easily remembered words with a simple melody and harmonization, they had a hold on the public mind which was extraordinary. They came in direct competition with the accepted pattern for hymn settings, and in many respects, especially in their singable melodies and flowing rhythm, they gave real relief from a certain dullness that was common to many of the established tunes. Each had its "chorus" probably borrowed from the camp meetings, and this feature in time came to be an abomination. Though many of them have a real charm and permanent worth, the commercial element became so dominant by 1870 that the whole movement began to lose caste among those concerned with keeping the church music on a dignified plane. It has been estimated that more than fifteen hundred books of this type of song were issued before 1900, with their sales running into fabulous figures, Sankey's books alone selling above fifty million copies. This extraordinary development constituted a phenomenon which will receive dispassionate attention of the musical historian. As a popular musical movement its like had not occurred before (McCutchan, 1937, p. 227).

Of the great number of other hymn writers that appeared during this time, Fanny Crosby was undoubtedly one of the most important. Though blind from infancy, she wrote hymns from the time she was a small girl. Fanny Crosby published verses under pennames in addition to the vast repertoire that is directly attributable to her. In all, it is computed that her works number 8,000. The evaluations of her hymn writing ranged from "trivial ditties" to "the greatest living writer of hymns." Her most famous hymn might well be "Blessed Assurance, Jesus is Mine."

Nineteenth century America witnessed an outburst of religious song volume unequalled in any other country during

the same period except in Great Britain. There the parallel development probably came from similar causes.

One of the distinctive features of worship in the Pentecostal church is its music. It may be summed up as follows:

> Gospel hymnody has the distinction of being America's most typical contribution to Christian song. Gospel hymnody has been a plough digging up the hardened surfaces of pavemented minds. Its very obviousness has been its strength. Where delicacy or dignity can make no impress, gospel hymnody stands up triumphing. In an age when religion must win mass approval in order to survive, in an age when religion must at least win a majority vote from the electorate, gospel hymnody is inevitable (Stevenson, 1953, p. 162).

DEVELOPMENT OF THE ASSEMBLIES OF GOD DENOMINATION

Parallel with these emerging trends in music as a major contribution to music were the steps taken which resulted in the development of the Assemblies of God denomination, the chief setting for the present study. The two developments have constantly reenforced each other in interesting ways as noted in the following review.

In the last quarter of the nineteenth century, American Protestantism began to be self-sufficient, cultured and influential. Its spiritual state was in decline with the exception of a few conservative groups. The emotional fervor of spontaneous worship which had germinated in past revival days was gone. Late nineteenth century church leaders considered such methods of worship as lacking in proper taste. Fervent congregational singing was no longer an earmark of the ser-

vices. It had been replaced with:

> ...elaborately dressed and ornamented choirs, who in many cases make no profession of religion and are often sneering sceptics, going through a cold artistic or operatic performance, which is as much in harmony with spiritual worship as an opera or theatre. Under such worldly performance spirituality is frozen to death (Munhall, 1913, p. 38).

The concern of many people over these conditions caused a widespread spirit of reform. Kuiper (1951) gives evidence of this:

> In all the large churches in America there were many people of limited means who began to feel ill at ease among the wealthy and prosperous members. Moreover, with the triumphant progress of modernism in the more or less fashionable churches, and their formalistic worship, these people felt that heart religion was disappearing. Around the year 1880 the "holiness" question came to the fore especially in the Methodist churches. In his day Wesley had taught the possibility of Christian perfection. But to the great mass of members in the Methodist churches, Christian perfection was no longer a goal for which to strive with might and main. Instead a large measure of worldliness had crept in.
>
> In many churches Holiness groups came into existence. The members of these groups declared that they were true to the founder of the Methodist Church, Wesley, and that they wanted the Church to return to his doctrine and ideal. But the leading men of the Methodist churches looked with disfavor on the Holiness movement. The majority of prominent ministers in the Methodist Church and other large churches were inclined to accept modernist views. This filled the orthodox members with alarm. They felt less and less at home in churches that were cold to the desire of "holiness." Before long they began to withdraw and form separate religious organizations (pp. 470-471).

Antecedents and Early Development

With the complacency and sophistication of the great denominations an attitude had developed which was not viable

in meeting the needs of the distressed masses. The Fundamentalist and Holiness Movements arose, partly at least, in reaction to the apathy in the established denominations. Out of the spiritual concern evident at this point the Pentecostal church was born. Charismatic manifestations[1] had been noted prior to 1900 but they were isolated.

A Pentecostal outpouring came to a Swedish Mission Church in Moorhead, Minnesota, in 1892. Frequently while Pastor John Thompson was speaking, the power of God would descend. Remarkable testimonies of healing were reported. Several surrounding Minnesota communities reported similar stirs.

In 1896 lay-pastor C. M. Hanson came to the H. N. Russum home near Grafton, North Dakota, with a request to hold meetings. Mrs. Russum, the maternal grandmother of Reverend G. Raymond Carlson (present Assistant General Superintendent of the Assemblies of God denomination), welcomed the request. The revival commenced and two years later the Pentecostal experience which Hanson had sought was witnessed. For some

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[1]The charismatic movement which infers acceptance of the Pentecostal experience is based on Biblical references such as Acts 2:4 and Mark 1:7-8. The baptism of the Holy Ghost is distinguished from the second definite work of sanctification adhered to by Holiness groups. In the context of this paper, the author has referred to the Pentecostal experience or charismatic experience as synonymous with the baptism of the Holy Ghost. This is the basic doctrinal point which distinguishes the Pentecostal church from other evangelical fundamental churches.

years, Hanson and his daughter, Anna,[1] traveled in evangelistic meetings.

The Pentecostal revival was also influenced by Dr. John Alexander Dowie. Dr. Dowie was born in Edinburgh, Scotland, in 1847. While living in Australia he was converted to Christian ministry. In 1872 he joined the Congregational church and seemed to have unusual success in the divine healing ministry. His ministry drew large crowds, as many as 20,000 attending one service. In 1888 Dowie came to the United States from Australia and shortly after established his headquarters at Zion, Illinois. The center was established in 1900 and named the "Christian Catholic Church." Many followers of Dowie left the pre-Pentecostal movement to become early Pentecostal leaders. These and other burgeoning manifestations evident at the turn of the century laid the groundwork for a movement which would quickly encircle the globe.

In 1900 Charles F. Parham, a Methodist minister, became concerned about religious life upon reading the book of Acts and the letters of Paul. Making comparisons of these to his own life, he concluded that the Christians of the first century had a secret which he did not possess. In October, 1900, he opened an informal Bible school for Christian workers in Topeka, Kansas, where he and his few students studied the

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[1] Anna is better known as Mrs. Arthur Berg with whom the author has obtained a personal interview regarding Pentecostal developments in Minnesota.

book of Acts and the ministry of the Holy Spirit[1] in the church. In December, Parham had to go on a short trip and left his students to study the book of Acts. Their findings led Parham, upon his return, to a commitment of his life to spiritual quests which culminated in his receiving the Pentecostal experience. Five years after he had opened his school in Topeka, he announced the founding of a second school, this time in Houston, Texas. To this school a student came who was destined to become another Pentecostal leader: W. J. Seymour, an ordained Black minister. It was Seymour who carried the Pentecostal message to California (312 Azusa Street, Los Angeles).

Los Angeles was prepared for the coming of such a man. Joseph Smale, pastor of the First Baptist Church in Los Angeles, had visited Wales and become acquainted with Evans Roberts. He also witnessed the mighty revival among the Welsh in 1904 and had returned to his congregation convinced of the will of God for this mighty visitation to come to Los Angeles. F. B. Meyer had spoken in the city on April 8, 1905, concerning this revival. A prominent Methodist layman wrote about the Azusa Street Mission:

> We wanted it to start in the First Methodist Church, but God did not start it there. I bless God that it did not start in any church in this city, but in a barn, so that we all might come and take part in it. If it had started in a fine church, poor colored people and Spanish people would not have got it (Brumback, 1961, p. 37).

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[1] Holy Spirit and Holy Ghost are used synonymously.

The Azusa Street revival lasted for three years. Rich and poor came to see what was happening. People came from nearby towns, from the Middle West, from New England, Canada, and Great Britain. There were whites and blacks, old and young, educated and illiterate. Reporters from all over the country came to investigate, (Sherrill, 1964, p. 42) and whether they filed reports that were favorable or unfavorable, they always had a good story.

> The men and women who pioneered the modern Pentecostal movement were in the main quiet, unprepossessing people. There was no Luther among them, no Knox or Calvin, no Fox or Wesley, no outstanding individual drawing adherents to his message by sheer force of personality. The people who came to Azusa Street were very average sorts, often poor, frequently uneducated. But wherever they returned home, something in what they had to say caught fire. Soon little groups of Pentecostals were springing up where these people lived. In Chicago, in Winnipeg, New York and Little Rock. And further afield: in London and Sunderland, Amsterdam and Oslo, in Calcutta and Allagahad and Mukti -- for people had come to Azusa Street from all over the world.

Organization of the Assemblies of God Denomination

The First General Council of the Assemblies of God was opened in Hot Springs, Arkansas, April 2, 1914, by a lengthy devotional service; three days and three nights of meetings -- "for the good of the saints." One definite accomplishment of this Council was the opportunity for the delegates to get acquainted with one another. A wide spectrum of Protestantism was represented in the background of these men and women, but now they formed into a type of united denomination. One chorus that was used at that meeting which was representative

of their feeling was:

> One of them, one of them
> I am glad that I can say
> I'm one of them.

At the opening of the initial business meeting April 6, 1914, E. N. Bell was asked to serve as acting chairman, and J. R. Flower was elected secretary. Bell and Flower were subsequently elected to continue to fill their more permanent posts of Chairman and Secretary, respectively. A departure from congregationalism occurred when a resolution was passed authorizing the appointment of twelve representative men to act in the necessary matters on behalf of this General Council as a Home and Foreign Missionary and Executive Presbytery during the ensuing year, or until their successors were appointed (General Council Minutes, 1914). Although these twelve were only to serve in advisory capacity, it did indicate a sense of the need for some form of central government.

The word presbyter comes from I Timothy 4:14, "...the laying on of hands of the presbytery." Presbuterion is the Greek word for presbytery which is the root of the word, Presbyterian. In terms of polity, the presbyters provided a connecting link with John Knox. With the advent of the District Councils and the change from "chairman" to "superintendent," the Assemblies of God developed a hybrid-polity stemming from related denominations including the Congregational, Baptist, Presbyterian, and Methodist churches. Perhaps the pride of the Assemblies of God was its non-conformi-

ty to any single polity. However, in intervening years, the denomination's polity has become quite fixed and the philosophy of being free and unattached has disappeared.

Five of the Assemblies of God leaders of early days, Ralph M. Riggs, Gayle F. Lewis, Charles W. H. Scott, Wilfred A. Brown, and Noel Perkin, were trained at Rochester Bible Training School, which operated in conjunction with the Elim Faith Home in Rochester, New York, and was founded in 1895 by the family of James Duncan, a Methodist pastor.

In addition to the foregoing antecedents, Brumback (1961) declared that the Assemblies of God owed much to the Christian and Missionary Alliance movement. He particularized the debt:

1. The doctrines that we embrace, with the exception of the "evidence" teaching, are almost an exact restatement of the Alliance tenets of faith.

2. The hymns of A. B. Simpson -- "Yesterday, Today, Forever," "Himself," "Christ in Me," "Launch Out," "To the Regions Beyond," and others have been sung as frequently in Pentecostal services as in his own CMA services.

3. The books by Simpson, Pardington, Tozer, and others have been basic reading for most Assemblies of God ministers.

4. The name, Gospel Tabernacle, with the prefix "Full" added, was quite popular among us as the name of Pentecostal churches.

5. The organization of the Assemblies of God is patterned largely after the nonrigid, fellowship idea of the Alliance Society.

6. The missionary vision stemmed, in great part, from the early association with this supremely missions-dedicated group.

7. The men and women who were converted and trained in Alliance circles, and afterward, became leaders in the Assemblies of God are: J. W. Welch, Frank M. Boyd, D. W. Kerr, John Coxe, Herbert Cox, John Waggoner, David McDowell, E. F. M. Staudt, William I. Evans, A. G. Ward, G. N. Eldridge, Louis and Josephine Turnbull, R. E. Sternall, C. A. McKinney, G. F. Bender, W. W. Simpson, Noel Perkin, Minnie Draper, Alice Reynolds Flower, D. W. Myland, J. T. Boddy, William Cramer, Joseph Tunmore, Frederick Reel, and J. E. Kistler (p. 94).

Growth of the Assemblies of God Denomination

The history of the Christian Church abounds with the accounts of sects which shifted gradually into respectable denominations or churches. A large segment of the Pentecostal churches has undergone such transformation causing it to lose some of its sect characteristics and taking on the traits of a denomination.

For example, Pentecostals have become property owners rather than being propertyless. As they have risen economically, their churches have become more elaborate and their worship services more dignified in part by a greater demand for music of a professional quality. This is one of the evidences of the sect-to-denomination process -- one which is bound to produce tension.

In recent years there has been considerable controversy concerning the validity of the "church-sect typology (Gustafson, 1967; Goode, 1967; Demerath III, 1967; Eister, 1967; Benton Johnson, 1971; K. Benson & J. Dorsett, 1971). Scholars such as Elmer T. Clark (1949) have used the term "sect" to

identify a number of small religious organizations in their entirety, although some of these groups consider themselves to be "denominations." Other writers used the term "church type" or "sect type" as extremes on a continuum and have attempted to classify religious groups in relative terms from a study of their characteristics (Pope, 1942). The N. J. Demerath III study of the correlation between social class and "religiosity" within some major American Protestant denominations classified individual members according to their relative "church-like" or "sect-like" orientation to religion. The evolution of the Christian religion from one small group of believers to a complex system of many denominations has often been explained in terms of the movement from "sects" to "churches" (Niebuhr, 1929).

Most authorities (Clark, 1949; Yinger, 1970; Demerath III and Hammond, 1969) agree, however, that sects arose largely from opposition to a church-type religious organization, and especially to ritual and formalism. Many sects rejected the hierarchial structure of religious authority associated with the established denominations. Equally noticeable, according to Conn (1972, p. 8), was the tendency for a sect to shift toward a church-type character in time, thus giving rise to a new denomination (or church-type congregation) and providing the justification for the emergence of still another sect. Some sociologists feel that a sect can exist as such for a longer period of time, however, and in some cases may even become an "established sect" rather than acquiring the

church-like characteristics of a denomination. Yinger (1970) showed that Methodism evolved quickly from "sect to denomination," whereas, he considered Quakerism to be an "established sect."

Most authorities agree that all denominations tend to begin as sects, and according to Yinger, shift is partly a simple matter of age, partly the result of a different interpretation of the best way to extend the influence and evangelism of the group, and partly a reflection of the changing socioeconomic position in the group. Sects generally seem to have originated among the religiously neglected poor. In many cases when prosperity comes to the second generation, the reasons for the sectarian revolt disappear and the manner of life against which the fathers rebelled is gradually embraced by their children. As Pope stated in 1942, members of a sect do not uniformly enjoy a higher socioeconomic status with the passage of time. In fact, a sect's transition toward church-type characteristics is often consequent to the growing economic opulence of only a small minority of its membership. An ambitious sect often reaches out toward greater influence in society because of its evangelistic fervor, and in doing so it accommodates gradually to the culture it is attempting to conquer.

According to Wilson's classification (1959, pp. 3-15) the Conversionist sects seek to alter men, and thereby to alter the world. The response is generally freewill optim-

ism. The Adventist sects predict drastic divine alteration of the world and eagerly await the destruction of the existing social order. The Introversionist sects reject worldly values and replace them with transcendent spiritual ideals. The Gnostic sects usually accept societal goals but search for some effective supernatural means of achieving them. According to Wilson, the Conversionist sects are most likely to fulfill the conditions which transform sects into denominations and are least likely to experience the circumstances preventing this process. The "Pentecostal sects" are notable examples of Conversionists.

Since the transition from "sect to church" is an evolutionary process (Pope, 1942), religious groups which are undergoing this change will of necessity have varying degrees of both church-like and sect-like characteristics (Conn, 1972). Congregations within a denomination can often be class-typed more readily than the denomination as a whole (Hodges, 1964, p. 149). If this is also the case within a "transitional sect," one would expect the relatively higher class congregations to have more church-like characteristics, and the relatively lower class congregations to be more sect-like. This simply points to the fact, indeed, that significant heterogeneity can exist among congregations even with a religious organization.

The growth and influence of the Pentecostal movement (of which body the Assemblies of God is the largest) was noted

by Dr. Billy Graham in a sermon delivered to ministers in the 1958 Sacramento, California, crusade.

> We have learned much about the power of the Holy Spirit. You know, in the main denominations we have looked a bit askance at our brethren from the Pentecostal churches because of their emphasis on the doctrine of the Holy Spirit. Dr. Tim Van Dusen wrote an article in Life magazine that some of you perhaps saw, "The Third Dimension in Protestantism." He said, "The Pentecostal movement can no longer be considered a fringe group in Protestantism for it is the fastest growing movement in Protestantism today and must be taken within the fold of Protestantism."
>
> I wonder if one of the secrets of Pentecostalism cannot be learned by our main-stream churches with the great emphasis on the Holy Spirit...
>
> They had no Bibles, no seminaries, nor Bible schools. No radios or telephones. No printing presses. No churches. Nothing! However, they turned the world upside down in one generation. What did they have? They had an experience with the living Christ (Billy Graham, 1959).

The obvious conclusions regarding the growth of the Pentecostal movement can be derived not only from the doctrinal writings of the denomination (the Assemblies of God publications), but from outside observers and may well be expressed in the lyrics of the song so greatly used in 1906 at Azusa Mission:

> O spread the tidings round!
> Wherever man is found!
> Wherever Human hearts
> And human woes abound;
> Let every Christian tongue
> Proclaim the joyful sound
> The Comforter has Come!

The Comforter has come!
The Comforter has come!
The Holy Ghost from Heaven,
The Father's promise given;
O spread the tidings round
Wherever man is found!
The Comforter has come!

This song provides a good way to begin an examination of the uses of music by the Assemblies of God.

DEVELOPMENT OF THE ASSEMBLIES OF GOD HYMNOLOGY

Early Development

In addition to W. J. Seymour, who preached at Azusa Street Mission, G. T. Haywood, composer of many well-known songs, was prominent in the movement. At the Azusa Street Mission no instruments of music were used. None were thought to be needed and there was no choir. Frodsham (1926, p. 110) reported that bands of angels were heard by some in the Spirit and there was heavenly singing that was inspired by the Holy Ghost. Frodsham reported Booth-Clibborn as saying:

> I can remember when I was in Germany in the early days of this outpouring (1910-1915) that the spirit would be on almost every meeting. Often there would be no preaching because every time we came together the spirit...would come upon the whole assembly...and we would sing by the power of the Holy Ghost in the Heavenly Choir...

Menzies (1971) recounts that freshness, spontaneity, and rejection of form were part of the mood. The early Pentecostal meetings were unstructured. Often the speaker was not prearranged for the hour, nor had the selection of songs been made. No offerings were taken. There were strong feelings

against organization of any kind for fear that human organization would grieve the Holy Spirit. This allowed excesses which had to be corrected.

The variety of denominations from which the early leaders of the Pentecostal movement came was a factor that undoubtedly influenced the diversity of opinion that existed about the various modes of worship. Charles Fox Parham had been licensed to preach by the Methodist Church, but later became affiliated with the Holiness movement. Alexander A. Boddy was an Anglican; Jonathan Paul had been a successful Lutheran pastor; and Lewi Pethrus had ministered for a decade in the Swedish Baptist Church. These men from their various origins all merged into the Pentecostal church as the Pentecostal church was becoming established in California. The same conditions prevailed as the church was being established elsewhere.

In Minneapolis, Minnesota, Reverend Frank J. Lindquist, who retired in 1965 after having served as pastor of the Minneapolis Gospel Tabernacle for 45 years, remembered the Scandinavian "string band" of guitar, banjo, accordion and mandolins being used. They accompanied the congregational singing and solos or duets (Frank J. Lindquist, personal communication, 7-18-73).

Mrs. Arthur (Anna) Berg (A. Berg, personal communication, 8-18-73) lived in Minnesota as a small girl. She recalled the gospel songs as a move against the established church.

Between 1900 and 1904 in Minneapolis the songs of Moody and Sankey were used. Also such songs as "Throw Out the Life Line" and "Oh Happy Day" were sung.

In 1911 or 1912 at a convention in Chicago, Reverend McAlister (Canadian minister) used the song "Since Jesus Came to Stay." The rhythms of the hymn-tunes were not syncopated at all in 1904-1912. From 1909-1916 many songs were used from a book entitled Best of All. About 1916 Mrs. Berg remembered the use of the book Pentecostal Power, a book of songs which were sung at a faster tempo than the traditional hymns. Also in 1916 Pentecostal churches used Winsett Publication books for congregational singing. Arthur Graves who was the compiler of the Spiritual Songs, (1930) served as pastor of a mission in Minneapolis from 1900 to 1904. A friendship existed between Graves and Dowie in Zion. This association may indicate some exchange of ideas in the early days.

Mrs. Berg's first memory of the use of separate refrains was in Chicago in 1916 or 1917. Reverend Bosworth conducted meetings there and used "By and By, We'll Understand." The refrain to this song was used separately. Frank Lindquist also related that congregations sang numerous refrains around 1915 (F. Lindquist, personal communication, 7-18-73). He cited the song "Eternal Rest" as a vivid example of one used.

When the Assemblies of God was born in 1914 in the fires of the charismatic revival with an emphasis on the glossa-

lalia, the services were characterized and identified with fervent music in accordance with Ephesians 5:19 and Colossians 3:16. Since the early Assemblies of God congregations were comprised of people from various theological backgrounds, the songs that were used may not have always agreed with the particular theology the worshippers espoused or embraced. They did serve, however, as a vehicle of expression for worship and evangelism. In the formative years of the Assemblies of God, its leaders were greatly concerned and expended their energies and monies on foreign missions, evangelism and the printed page, while music, as far as materials and program were concerned, was more or less overlooked or considered a step child. Consequently, paper-back song books produced by individuals and independent publishers were most often used by many congregations.

The beliefs held by Parham became the basic doctrine for most of the teaching and preaching of the movement. Besides these beliefs, many unorthodox attitudes and practices were evident.

> A strong feeling existed against having church membership rolls. Such an attitude was common in the Holiness movement, and may have come into Pentecost thinking from that group. Though no church rolls were maintained, yet the saints were unwritten members of the church. So we had organization in those days although in our simplicity we thought we were not organized (Williams, 1951).

Williams further implied that the churches had unusual musical programs. Congregational singing was not directed by any specially designated person. Anyone might start a

song, then all joined in. Many of the missions had neither piano nor organ. Though there was no singing of pre-arranged, rehearsed songs, any believer could sing if he wished. "No one asked him to do it -- it was spontaneous, and God used to bless it. The thought was: 'Let's have everything move as God leads -- let's keep away from that which is formal and mechanical '" (Ibid, 1951).

Amid lively singing, the beat of drums, the rhythm of guitars and tambourines, and the blare of trombones and cornets were blended with the violins as the songs of worship were sung in unorthodox ways. The use of instrumental accompaniment marked the Pentecostal service.

Psychologically, Pentecost met the requirements of the people. Pentecostal music seemed to provide ample emotional release. Goss wrote, "It was generally not the conventional church-hymn singing of that era...It could have been most aptly described, I think, scripturally, as a 'joyful sound'" (Goss, 1958, p. 132). According to Goss this crescendo of joyous, happy people's singing unto the Lord, was infectious, "...without it the Pentecostal movement could never have made the quick inroads into hearts that it did." At that time even the smallest missions had an orchestra. If a person played a musical instrument -- string, wind, or percussion, he felt free to bring it to church. Through verification from personal communications by various persons with this author, this same practice continued in many churches into

the 1960's and even to the present day.

Reverend C. M. Ward (C. M. Ward, personal communication, 3-25-73) emphasized a great spontaneity of words and melodies during early days. They were a type of folk music. From these melodies stemmed the worship by the people. Many of these had only printed words, the melody itself was carried by evangelists. To get away from the formalism of the church, the song book was left behind. Congregations based their belief on the scripture Ephesians 5:19, "...singing and making melody in your heart to the Lord." Ward recalled one of the first popular collections was published and sold by Lehman including such songs as "Oh Love of God," "Fifty Miles of Elbow Room," "A String of Empties," and "Where Shall I go to Pray?"

Reverend Charles W. H. Scott (Charles W. H. Scott, personal communication, 8-18-73) stated that much was borrowed from the Holiness groups in the way of music. New types of songs with a lilt were used. Singing captivated people. During this time, while living in Quebec, he recalled the use of many instrumental orchestras composed of marimbas, winds and reeds. Much of the music was in the style of the Salvation Army band music.

Developmental Trends

In the earliest musical expressions in the worship service, the emphasis was on spontaneity. Anyone might start a song, with others joining in. Often neither piano nor organ

was used to accompany the singing.

Quite early, however, a more formalized pattern in the worship service developed. Inexpensive paperback songbooks were produced by R. E. Winsett even before the organization of the Assemblies of God. Much of this music was shocking to the members of the traditional denominations because they had made a clear cut distinction between sacred and worldly music. However, in the expression of their joy, the Pentecostals were among the first to use what the traditionalists thought were secular (especially syncopated) rhythms. Coinciding with the psychological view held by Hollenweger (1972), Goss (1958) also believed, "The fast singing style was really...a safety valve in (church) work, as well as a chance to shout His praises."

In 1920 the Union Highway Mission, Philadelphia, one of the strongest churches in the East, was looking for a pastor and extended the invitation to Rev. E. S. Williams. He accepted the invitation and upon assuming his post immediately launched a vigorous evangelistic endeavor in that city. Meetings were conducted in homes, on the streets, and in hospitals. Youth services were started. A 30 piece orchestra was organized under the direction of Nicholas Nikoloff.

The Newfoundlanders who settled in the Boston area (about 1920) also embraced the Pentecostal message as an extension of the Methodist revival. They sang the traditional Wesleyan hymns. Although they did not participate much in

the separate refrain (chorus) singing which was developing, they made the rafters ring with verse after verse of the grand old Methodist songs.

In the musical experiences of the students at Elim (Rochester Bible Training School), at times the whole congregation became a choir. One of many such accounts reported of this group is untrained voices transformed into a choral group with a finesse, range of voice, and antiphonal effects that come only as a result of years of instruction. On one occasion, Dr. Carl Wittich, a German professor of music whose brother became a pastor of the Stone Church in Chicago, came into the auditorium. Listening to the glorious tones and subtle shadings, all as if under the direction of a master chorister, Dr. Wittich became so conscious of the supernatural presence of God that he was converted on the spot, and later entered the Pentecostal ministry (Brumback, 1961, p. 230).

These events were referred to as the heavenly anthems, another such account of which was recorded by Mrs. Etter:

> Suddenly there fell upon my ear a song of the most wonderful description. It didn't sound at all like human voices, but seemed much more like the tones of some wonderful instrument of music, such as hymns ears had never heard. It began on the right side of the audience and rolled from there over the entire company of baptized saints in a volume of sounds resembling in its rising and falling...the rolling waves of the ocean when being acted upon by the wonderful force which produces the tides. The nearest thing to which I can compare it is a complete band of skillful Italian violinists playing the most sacred music that could be imagined, combined with the mellow tones of a pipe organ, and this is but a very poor description of what my ears heard.

> Sometimes the sounds would rise to the highest possible pitch for human voices to utter, on the one hand, while at the same time in the company voices sank to the lowest notes which could be sounded on a good organ. It was not simply the singing of four parts of music such as we do when we sing hymns, for there was no telling how many parts were being sung -- it seemed to me there must have been scores of them. Such blending of tones, such perfect harmony of sounds, such musical strains, my ears had never heard, and I never expect to hear it again in this world under any other circumstances, not even from the most perfect kind of music which human ingenuity can provide, and yet all these sounds were produced by a company of people which had that day gathered from all the continent of North America, very few of whom had ever seen each other.
>
> It would be just as impossible for men to train that company of people to sing the heavenly anthem as it would be to pull the sun down out of the sky, yet there they were, singing it in the most perfect harmony that mortal ears ever listened to. It filled me with such holy awe, worship and praise to the Lord, that before I was able to realize the fact fully, the Holy Ghost let me to join in that heavenly song of praise with the rest. Glory, and honor, and worship be rendered to Him forever.
>
> My ears have been permitted to hear, and my own voice has been allowed to join them, the heavenly anthem which none but the redeemed and baptized saints can sing, and it has so ravished my heart with his beauty, and the glory that awaits all who suffer persecution for His dear name's sake, that all reproaches now seem as only a passing breath which can scarcely move a feather (Etter, 1922).

In 1924 Stanley Frodsham witnessed a service in which the congregation repeated a refrain a number of times. They were singing, "He was Nailed to the Cross For Me." Suddenly a young man rose with his arms up and started to pray, and everybody joined in that prayer. Frodsham said, "It seemed to me as though I had a company of angels before me, every face was aglow" (Frodsham, 1926, p. 191).

A great deal of accompaniment was provided by the autoharp (Ward, personal communication, 3-25-73). Such songs as "A Royal Telephone" were introduced with autoharp accompaniment. According to Ward's reflection more congregations started using refrains in their congregational singing in the 1920's.

Miss Gwen Jones (G. Jones, personal communication, 8-18-73) who was reared in Victoria, British Columbia, as a Methodist, recalled the coming of Dr. Price to Canada and the use of such songs as "Come and Dine" and "No Night There." Soon after, an evangelist, Don McCrossan, came to Victoria and used the more rhythmic style music, such as "Life's Railway to Heaven."

In the 1920's, there was no firm denominational line as is known today (H. Steinberg, personal communication, 8-18-73). Pentecostals were neither Calvinistic nor Armenian, but in between. The Wesleyan roots also came through strongly.

Prior to World War II, the Assemblies of God were marked by uniformity. Certain distinguishing characteristics of Pentecostal worship formed the typical worship pattern until the 1940's. During the past several decades this basic pattern has not been abandoned but has been expressed with wide variations from the basic pattern.

Often, the Pentecostal people form a participating congregation. In the early 1930's services were still informal. This lack of structure was designed to allow maximum partici-

pation of the congregation through testimonies, songs or exhortations. Congregations were seldom large.

The liturgical replacement in the service might be designated as emotional response. Sacramental elements of religion were not stressed. Church membership was not emphasized as greatly as was the personal religious experience.

Ward (personal interview, March 25, 1973) stated that a great deal of yodeling was practiced in the 1930's. Music was free in style and not lyrical. It reflected what was presently happening in the nation. For example, as trains were increasing in number, songs about such subjects were sung, i.e., "When the Train Comes in." Another such example was a separately composed refrain which was sung.

> So put the cookies on the lower shelf,
> Where the children all can reach,
> For you know, my brother, how it was yourself,
> Whom the Lord has called to preach.

This refrain referred to things within reach spiritually, which in reality was a revolt against the orthodox religion which had become highly intellectualized.

During this period secular tunes were borrowed and sacred words put to them. The Hawaiian tune "Aloha" still remains with the text "He's Coming Soon." The "Easter Parade" became the representative of "I'm Camping in Canaan Land." Going from the known to the unknown was a Salvation Army trait which that group used to draw attention as they marched on the street.

The Rodeheaver Company had strong influence on Pentecostals with the release of such songs as "Brighten the Corner Where You Are" and "When the Mists Have Rolled Away." According to Ward (1973), Rodeheaver was one of the first to produce any orchestrated music. The Salvation Army had much orchestrated music, but held its copyrights closely. At the time the Rodeheaver music became widely used through the Billy Sunday meetings, a change developed within the Assemblies of God.

In Flint, Michigan, in 1933, the Assembly of God church used recorded organ music as a prelude, but there was a violent reaction to it. W. H. C. Scott, pastor, indicated, however, that in the late 1930's, a change came in which congregations did not react so negatively to the organ music.

Not all of the congregational singing of the early 1930's was of the highly emotional style. In a revival in Newark, New Jersey, in 1932, under the ministry of Evangelist Hattie Hammon, the theme song during the weeks of revival was "Holy, Holy, Holy." Such examples of the use of hymns in profound revival emphasis was overlooked by most critics. They apparently were not present when congregations worshipped God by the singing of such hymns.

"By the 1930's the trend was to sing more hymns" (Berg, personal communication, 1973). Even as late as 1939 one finds evidence that no wholesale change had taken place however. Boisen (A. Boisen, 1939, p. 16) observed that nine of the elev-

en songs which he heard during an evening service had an "other-worldly" theme: "That Home of the Soul Over There," "When We Cross the Great Divide," and "I'll Never Feel at Home in This World Anymore." Nichol (1966) suggested that Pentecostals did not seek to save the world, but rather to save individuals out of a world which they felt was getting progressively worse.

The Assemblies of God denominational headquarters (or the General Council in session) realized that congregations needed some help and guidance and thus produced the first song book entitled Spiritual Songs (1930). The compiler, Arthur Graves, said of this book, "It was planned not simply as a new book, but as a new kind of book" (Anderson, 1966). People were familiar with books containing the songs known and loved by Christians throughout the world but which did not include many Full Gospel Songs (songs about the Holy Spirit and Divine healing, in particular). The Foreward of the song book stated, "Our desire has been to bring together as many as possible of those songs which are the common possession of Christians everywhere with a group of songs found especially among those who place emphasis on a spiritual life that seeks to measure up to New Testament standards" (Spiritual Songs, preface, 1930).

A musical dichotomy seems to have existed in the 1930's. First, there were those people who were holding zealously to the type and style of music that characterized the early days

of Pentecost. They feared formalism and organization. The music practiced by this group was light, rhythmical and emotional. A second faction seemed to be concerned about the music used in the worship services. Gee (Pentecostal Evangel, May 23, 1936) feared lest music, which has such a central place in Pentecostal worship, be employed solely to stir the emotions. He warned that, "danger...lurks in the catchy and popular chorus, the old-time favorite song in a massed congregation, the sentimental solo. While all of these may be legitimately used, it ought to be realized that they are 'sensuous thickets' where...instead of being revealed, Christ becomes obscured by the very means we have ostensibly used to lift Him up."

Williams (Pentecostal Evangel, May 17, 1930) issued a warning on using music employing jazz idioms. "If they (church members) are unspiritual and inclined to seek satisfaction in their emotions without living consistent, consecrated, godly lives, even their religious singing may become corrupted and take on the character of jazz."

> When the world was being torn by the demon of war, jazz rose to its weird heights. It was a poor effort to fill with a false stimulus the place left aching and void. Let us beware of jazz in religion. It is but a vain effort to conceal with excited human emotions, temporary in character and deceptive as to final results, the real condition and poverty of soul, and reveals an emptiness of genuine spirituality.
>
> ...Recently the writer was holding some services in a church which boasted of its choir. He does not question the honest worth of all those who were counted among its number; but he noticed a great

> absence of song from the audience. The audience was disobeying the Lord and losing blessing in their own souls. A songless church is a poor place to look for a revival. Every obstacle to the hearty song of God's people should be zealously removed. "Let the people praise thee, O God; let all the people praise thee."
>
> May our souls never go into captivity. May we ever forget self, for self-singing does not glorify God. May song increase, and all God's church ever be His great and glorious choir (Williams, 1930).

Williams' statements emphasized congregational singing, but not in jazz style.

Although church orchestras were strong as early as the late 1920's, the trombone became popular in the 1930's as an instrument for leading the singing. A decisive factor that influenced the greater use of hymns was the introduction of the organ into the Pentecostal churches. The coming of the motion picture sound track had put the pipe organ out of business and many of these theater organs were made available. In fact, $1,000.00 could buy an acceptable organ according to Krogstad (E. Krogstad, personal communication, August 18, 1973). In 1937 the Minneapolis Gospel Tabernacle, 13th and Lake Street, bought the pipe organ from the Curtis Hotel (F. Lindquist, personal communication, July 18, 1973).

Further, the advent of the Hammond electric organ placed prices within reach of the average church, even small churches. The widespread availability of the Hammond organ undoubtedly influenced the congregational music of the Assemblies of God churches.

Further influence may have been educational growth. In

the days when Pentecost began, high school graduation was achieved by only a minority of the age group, and fewer went to college. With the increase of American affluence, education also increased, and the musical exposure through the public schools undoubtedly had an influence upon musical tastes.

Today, churches have turned more to the use of the organ, rather than piano and instruments. Every church is autonomous, however, and thus selects the musical style that fulfills its needs. Larger churches, whose members are more affluent and better educated, turn to more formal songs of worship (Conn, 1972).

Further influence in the 1930's may have been that of Aimee Semple McPherson. She wrote and directed oratorios such as "Bells of Bethlehem" and "Regem Adorati" in Angeles Temple, Los Angeles. Mrs. McPherson traveled across the United States extensively in speaking engagements.

The fourth decade of the twentieth century shows a more marked distinction between the gospel song and hymn just as there had been a marked difference between shaped notes and round notes. Round notes were associated with hymns. Basically it was a pride issue, North vs. South (Ward, 1973). The greatest spread of Pentecost was in the South and West. These geographical areas of the country did not use round notes to any great extent. On the other hand, the East did not use shaped notes. Because it was believed that hymns were more difficult to sing than folk melodies, the South capitalized

on folk melodies.

The northern areas more quickly organized the choral singing, whereas the southern areas retained the philosophy that the choir was formed from the congregation by whoever wished to sing.

The 1940's also revealed heterogeneity of worship forms. No longer could one visit an Assemblies of God church and know by the music that it was affiliated with the Assemblies of God denomination. A great diversity of congregational singing appeared.

Caution should be exercised in not confusing the simple, spontaneous gospel song with the more driving "rhythm and blues" style which became popular in the 1950's. The denominational appeal to avoid jazz in the church was not an appeal for traditional hymnody as much as it was to preserve the simplistic gospel song with its strong emotional impact.

Brown (Pentecostal Evangel, March 4, 1956) voiced concern over the lightness and irreverence of the music. He criticized chiefly songs that were shallow and did not nourish the finer sensibilities of individuals.

> We have noticed in many Pentecostal meetings that sacred songs are not put to ragtime music, and that people work themselves into a frenzy playing and singing in the effort to please the listeners. Their chief concern does not seem to be to have the mind of the Lord, but rather that they may appeal to the human instincts of their audience, without even considering whether or not God is pleased... Singing and playing gospel songs and music is a part of the worship of a Holy God, just as much as is preaching or praying...Many who would not think of entering a pulpit to preach without praying

> earnestly to God that He would bring forth the truth with telling effect, deem it nothing to sing or play without ever asking God's blessing and approval upon that part of their ministry.
>
> Jazzy music and singing is merely a substitute, and instead of appealing to deep spirituality it caters to the natural man. It bespeaks two things. First, that the person who thus entertains has largely lost the deep touch of God he once possessed. Second, that his audience, who applaud, have drifted in the same direction. May God help us to keep in the center of God's will in our playing and singing as well as our preaching! Individuals and assemblies that feed on "jazz" music and singing and "entertainment" preaching run in a shallow vein...This "jazz" trend has also invaded our camp meetings and conventions. At such gatherings all classes of people are assembled; not only the true children of God, but outsiders come to hear about God and to see His manifestations and power. They frequently go away disappointed.

Wilkerson (Pentecostal Evangel, July 12, 1959) agreed with this view and furthered the study by pointing out effects, in his view, which "rock and roll" music has had upon youth.

DEVELOPMENT OF FORMAL ORGANIZATION FOR MUSIC

The first initial step toward musical unification was taken in 1956 when the Assemblies of God established a National Music Division at its headquarters in Springfield, Missouri. The Division's function was to provide materials and guidance to the constituency on the total church-related music program for worship, including evangelism, teaching and inspiration. Subsequently, a music committee comprised of representatives from various groups, such as youth, Sunday school, music, schools, evangelism, etc., was appointed to

prepare a report for the 1961 General Council.

Edwin Anderson was appointed as music editor in August of 1956. "Prior to Anderson's appointment the publication of music came under the supervision of the merchandising division of the Gospel Publishing House. Since the printing of music was the main concern at that time, this newly-created department became a division of the General Publishing House (Johnson, 1972, p. 24).

Commencing with Anderson's appointment Johnson notes many developments:

1957 - The publication of a new song book, Melodies of Praise, and a companion orchestration book.

1958 - Music survey conducted.

1959 - First National Music Conference.

1961 - Appointment of a General Council Music Committee.

1964 - Establishment of the Music Ministry Bureau.

In 1958 the National Music Division conducted a music survey among its churches. The questionnaire and the tabulated results from it are included (Appendix B). Johnson revised and replaced this questionnaire with a more extensive one in 1971 (Appendix C).

In 1959 over two hundred people were present when the first music conference convened in San Antonio, Texas, in conjunction with the General Council. Speakers included Ira Stanphill, prominent Assemblies of God composer; Paul Ferrin, minister of music; Otto Harrell, General Manager of the Gos-

pel Publishing House; and Edwin Anderson. The following subjects were discussed: developing qualified, spiritual musicians; music seminars and clinics; setting a music standard; organizing the local church music department; national youth music contests; the appointment of the district music directors; recordings; textbooks on music; a music magazine; graded choirs; and the need and value of ministers of music (Johnson, 1972, p. 52).

Although nothing official was established, an apparently unanimous desire was expressed among those attending that a music conference be held at each General Council with more such sessions scheduled. The conference was recorded as:

> ...Disapproving the use of so-called "religious music" that is cheap and frothy both in words and music, and to encourage the developing and use of church music that will glorify God. It was recognized that there is a definite place of the gospel song of testimony and the hymn of worship and devotion. Commercializing with gospel music was deplored. Musicians were challenged to present good wholesome gospel music in a manner that would honor God (Johnson, 1972, p. 53).

Since the General Council meets on a biennial basis, the next music conference was scheduled for 1961 at which time the concept was changed. Starting that year and continuing yearly through 1964, the conference was combined with the National Sunday School Department and was conducted in Springfield, Missouri. A variety of subjects, instrumental and vocal, were discussed by music directors, pastors, and other church leaders. Banquets, luncheons, concerts, and clinical rehearsals by well-known evangelical musicians were all part

of these four-day conferences. For the remaining two years of Anderson's work as National Music Editor, the music division held its own national conference.

When the music division began to expand in 1961, the Executive Music Committee authorized a nine-member General Council Music Committee. Edwin Anderson described their duties as follows:

> This committee is to function for one year, which will be until next fall sometime...Their findings and suggestions will be sent to the music division and compiled in one complete preliminary report which will be resubmitted to each committee member. They will study the entire report and make comments, etc. This will then be rewritten and presented to the executives as a proposed program to embark on for the Assemblies of God in the area of music. We will not depend on the committee alone to gather all information, but I plan to write to several people in the fellowship for their suggestions; these will be passed on to the particular committee member whose area is involved. I am trusting that a worthy goal of objectives, and a program embracing every facet of the ministry of music will be forthcoming through this approach. It should be a long-range program as well as meeting present-day needs.[1]

An over-all objective of this report was that the churches should have a progressive program of music that would embrace every phase of church life and include every member. Wherever one finds dynamic, progressive churches today, there too, one finds an effective program of music ministering to and through

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[1]This letter, dated October 5, 1961, was reproduced in writing by David Yoder in research notes appearing in his "Application for Approval of Dissertation title" form presented to Charles C. Hirt, University of Southern California, Fall, 1961 (Cited by Johnson, 1972, p. 54).

people. We urge that our churches lay the same emphasis upon the quality and character of their music that they do upon other departments of their work.

The committee report which was accepted, made suggestions or recommendations that needed immediate attention, among them the following:

1. Preparation of music publications for all areas of church life.
2. A training program at all levels.
   a. Music seminars to develop those already in the field of sacred music.
   b. Guidance and encouragement to our qualified youth to enter the ministry of music.
   c. A music training program in the local church.

While there was much technical music information offered in the national conferences which followed, these largely consisted of lectures designed to help develop a Scriptural music philosophy while also embracing the Assemblies of God doctrinal statement.

There has been a tendency to use more subjective than objective music in an evangelistic movement. Within the Assemblies of God denomination this has been accompanied by a gradual recognition that, as in preaching, there is need for the devotional as well as the evangelistic ministry. The denomination has thus advocated in music that one must have a proper balance of devotional and evangelistic music -- objective and subjective (Anderson, 1966).

The Music Division through surveys and personal contact

noted a healthy trend among many Assemblies of God musicians and pastors expressing a concern for devotional music. There came about, in the sixties, a great interest for a hymnal, not to take the place of the "song book" but to supplement and add to it and make available to our constituents the great hymns of the church which can be used to teach doctrine as well as serve as a medium of worship.

During the 1960's many Assemblies of God churches hired Ministers of Music and some started to set up a music program for the entire church including graded choirs. Instrumental ensembles were more formally organized as well as some use of brass choirs in the worship service.

"Music with a purpose" more and more became the objective of the music leaders of the denomination. Anderson (1966) recognized that the music program as he evaluated it, had a long way to go toward being adequate, but he declared it was headed in the right direction.

In 1964 the Music Ministry Bureau was established by the music division.

> Its purpose was to compile a file of persons qualified as ministers of music and to suggest prospective name to inquiring pastors. The bureau does not make recommendations; it simply gives preliminary information so as pastor, acting on his own initiative, can make contact (Larsen, 1971, p. 19).

Current Organizational Structure

The music division is one of the four divisions of the Gospel Publishing House, under the Department of Publication

consisting of five executive directors who approve all headquarter's publications. In addition to these, a number of district music directors, representing many of the denomination's forty-seven districts, are appointed annually.

> National music leadership is probably in the best position to influence musical practices in the local churches. The evidence suggests that they have not utilized this position as effectively as they could. Recent developments, however, tend to indicate that some are aware of this and are attempting to develop a more productive music division (Johnson, 1972, p. 57).

The Assemblies of God has identified the District Music Director as the key figure in the development of the music ministry in the Assemblies of God churches. Holders of this position thus are expected to accept the responsibility for planning and conducting a district-wide music program. A successful program by trained workers in the district under the direction of the District Music Director is expected to bring music leaders together, kindle their enthusiasm, and stir their initiative.

Objectives

The established objectives for the District Music Directors are:

1. To create and stimulate an interest in a music program for every church in the district.
2. To develop workshops, bringing musicians from different churches in order to share new music, ideas, and information.
3. To assist the local church music directors in developing a music training program for their church.

4. To serve as a close liaison between the national and district music departments.

5. To serve the district as chairman/coordinator for music ministries at/for district functions; i.e., camp meetings, councils, seminars, etc.

6. To act in an advisory capacity to the National Music Department Office.

Responsibilities

The capacity of the District Music Director (DMD) to carry the responsibilities placed upon him will determine to a large extent the success which he will achieve. A leader must lead others to render better service; for this he needs "power" which is defined as "the possession of sway or controlling influences over others."

1. The DMD is to serve as chairman of the District Music Committee and lead in planning a district music program.

2. The DMD must keep informed concerning current trends and developments in church music. He will receive all new publications from the Music Department of the Assemblies of God headquarters when released and he should be familiar with the music publications of various publishers in order to advise music leaders of local churches who often inquire concerning music materials available.

3. Know the music needs of the churches in the district. This requires a careful study of each church, to become well acquainted with the pastor and music director, and to know something of its music program.

4. Promote and emphasize the denominational music program in the district.[1]

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[1]Notes from Division of Church Ministries: Music Department, Springfield, Missouri, 1973.

Official Edicts

In the mid 1960's the denominational literature featured key articles on the use of music in the church. Anderson (October, 1965) offered the following suggestions to churches which needed a guide in starting a music ministry or strengthening that which already existed:

1. Conduct a music survey. Secure complete information about the music interest of every person from beginner age up. Such a survey invariably reveals surprising information about music talents, willingness to serve, areas of service preferred, training, and experience.

2. Enlist a director of church music. This is more than just a choir director. He will have leadership of the entire church music program, working in cooperation with the pastor and any other duly appointed personnel. If the church does not have a staff member responsible for this area, then a qualified member could fill the position acceptably. In selecting personnel, do not overlook music instructors in public schools.

3. Organize a church music council or committee. Some duties of this group would be to make a study of the church music needs, plan music events such as Easter and Christmas, help set up and develop music education for the entire church, and give help to all church-related departments concerning music. Personnel on such a committee could include organist, pianist, song leader, and possibly others such as director of choirs, church choir president, Sunday school superintendent, C.A. president, and board member.

4. Organize new choirs. If there is no church choir, start one immediately even though it is small. Think in terms of more than one choir. Develop units at various age levels, such as children and youth.

5. Organize instrumental groups. From the survey you will learn of talents available. If you do not have instrumentation for an orchestra, begin with small ensembles.

6. Enlist and train accompanists. There is a constant demand for competent pianists and organists in the church. They are needed for worship services, Sunday school, etc.

7. Give prominence to music ministry. Make the congregation aware of the importance of music in the church. Too long it has been treated as a stepchild. Plan a special service where the music ministry and those participating will be brought before the church.

The ministry of music in the Assemblies of God fellowship has developed in three stages: The early stage, when it fell the lot of the pastor to provide the sole musical leadership; the secondary stage, when the coming of an evangelist would usually mean a much-needed temporary musical refreshing; and the third or present stage when an increasing number of churches in the fellowship employ trained musical leaders either as combination ministers of youth, Christian education, and music, or purely as ministers of music.

During this third stage some suggestions were made to the autonomous church by Wannenmacher in 1969:

1. Music needs to be controlled so it complements but does not overshadow the Word. Music is the servant, not the master. It should not weary and exhaust the people to the point where they cannot or do not want to receive the Word. Nor should it be so limited that it fails to awaken the spirit of receptivity.

2. Music should be diversified to meet the needs and desires of all the people.

3. Music should be enthusiastic. It should be the expression of the heart.

4. Music should glorify God and not man. It must not be entertainment or a mere performance. Regardless of how well rehearsed or how professional we may become, for music to achieve

> its highest purpose every presentation must be a ministry unto the Lord.

Lehmann (1969) identified important characteristics for the ideal songleader. The song leader must be a man of prayer, a spiritual person who is able to lead the congregation in worship. He should draw the attention of the congregation to Christ, not to himself. He should have knowledge of music, though he need not be a trained technician. He should at no point display his ignorance by standing before the people and wave his arms about indiscriminately. It is desirable that the song leader be a personable man. Of greater importance is that he consider the total congregational participation. The ideal songleader must have a goal in mind and select songs that lead the people into a suitable frame of mind -- whether it is to take the prayer requests to God, to engage in prayer, etc.

> In our singing today, the congregation has almost become the "silent" majority. It has been noted with considerable alarm that many churches are limiting their congregational singing to no more than two hymns at a morning service and perhaps three in the evening. Nothing is more important than that all the people be given opportunity to join in the worship wholeheartedly. Congregational singing is an act of worship to be done by the people and not for the people.
>
> Since it has been estimated that only about 10 percent of the songs in a hymnal are used by the average congregation, how can we effectively teach new hymns to the congregation? The answer is plain, simple repetition. A Hymn of the Month remains one of the best methods of introducing hymns to a congregation. However, the hymn does not have to be sung in its entirety every Sunday in each service. After a month of singing, it should be used at in-

tervals such as six weeks. Make and take time to learn a new hymn.

The adult choir members will enjoy singing arrangements of hymns and gospel songs which allows the congregation to learn by hearing. A new hymn can be used by the choir as a choral opening, as an offertory, or as an introduction to the pastor's message (check with the pastor for sermon subject). Also, the Sunday school and youth leaders should be encouraged to use new songs when possible.[1]

SUMMARY

The Assemblies of God hymnody owes much to forerunners who have laid the foundation of hymn development. The steady chain of musical development from the Reformation through the development of the gospel song has made an impact upon the Assemblies of God hymns used.

As the denomination developed from the early 1900's until the time of this study, fairly accurate records were kept of the theological and historical developments, but nearly no records were kept of musical counterparts. For this reason a review of denominational literature was made and a number of Assemblies of God leaders were interviewed in an attempt to come to some conclusions regarding musical development.

One of the distinctive features of worship in the sixty year history of the Assemblies of God church is its music. It may be summed up as follows:

---

[1] "Improving Congregational Singing," Undated pamphlet, Music Division, Gospel Publishing House, Springfield, Mo. (Published since 1969).

> Gospel hymnody has the distinction of being America's most typical contribution to Christian song. Gospel hymnody has been a plough digging up the hardened surfaces of pavemented minds. Its very obviousness has been its strength. Where delicacy or dignity can make no impress, gospel hymnody stands up triumphing. In an age when religion must win mass approval in order to survive, in an age when religion must at least win a majority vote from the electorate, gospel hymnody is inevitable (Stevenson, 1953, p. 162).

With the creation of the National Music Division and the appointment of Edwin Anderson as Music Editor (August, 1956), an attempt was made to formalize the denomination's musical program. The National Music Division has served as a publishing center and central coordinating office.

CHAPTER IV

HYMNAL REVIEW AND COMPARISON

A succession of songbooks was produced by the Assemblies of God beginning with the publication of Spiritual Songs in 1930 and culminating with the publication of the hymnal, Hymns of Glorious Praise, in 1969. A brief review of these songbooks was made with more emphasis being placed on the latter hymnal. The philosophy of the new hymnal (1969) and its contents are discussed in this chapter.

A thematic comparison and a musical comparison were made between the first songbook and the last hymnal, Spiritual Songs and Hymns of Glorious Praise. The results of these comparisons were analyzed and reported in this chapter.

HYMNAL REVIEW

Many of the songs sung in the early Pentecostal movement (1904-1920) were learned by rote. New songs were added to the congregation's repertoire through traveling evangelists. Many songs were spread in this manner without any official publication from the national headquarters though there were early pressures for a more formalized pattern:

> Songbooks of an inexpensive, paperback sort were produced even before the organization of the Assemblies of God by R. E. Winsett, possibly the first Pentecostal music publisher (Menzies, 1971, p. 350).

Development of Songbooks

A resolution was passed by the General Council in 1923

for an appointed committee to arrange for publication of a "Pentecostal songbook" (General Council minutes, 1923, p. 60). A compilation of songs was forthcoming as a result of this action which became the first official songbook, Spiritual Songs, published in 1930. This paperback volume, compiled by Arthur Graves, provided songs representing revival, salvation, healing and the Pentecostal experience. A year later a similar songbook, Evangel Songs, was published for use in camp meetings, revival services, and smaller groups. General Council minutes (1931, p. 46) revealed that over 90,000 copies of Spiritual Songs were printed in less than two years, and 40,000 copies of Evangel Songs were printed by September, 1931.

Songs of Praise, a hard cover songbook followed and was published in 1935 using the format of Spiritual Songs but including more songs (328 entries were included in contrast with 261 entries in the first publication). Johnson's study in 1971 revealed that more traditional Protestant hymns had been included (19 of its 328 entries). Songs of Praise leaned heavily on the use of songs with Holiness movement emphasis. Few people seemed to consider the theological implications of the lyrics. With the exception of the small paperback, Full Gospel Songs, published in 1941 for use in groups with a limited number of people, Songs of Praise became the official denominational songbook until 1948 when Assembly Songs was released. Similar in content to Songs of Praise, this book

remained the official hymnbook until 1957.

In 1957, Melodies of Praise was compiled by Edwin Anderson, music editor of the newly created Music Division. It was still predominantly gospel song oriented, but did add additional features including a section of selections suitable for vocal solos and ensembles (thirty-six selections listed as "specials"). Further, 210 of the entries were orchestrated for instruments in C, B flat, and E flat. These orchestrations were direct transpositions rather than embellished arrangements. This feature was considered valuable to the movement since instruments were extensively used in Pentecostal church services. This was the first major songbook of the denomination that responded to members' interest in shaped note editions. This book was published in both round and shaped notes. Over a million copies of Melodies of Praise have been sold.

The pattern of producing a comparable but smaller edition followed in 1961 with the publication of Gospel Melodies containing

> ...255 songs, 56 of which were not in Melodies of Praise. The only distinctive feature of this book was the scripture references that appeared under every title. Since approximately half of its songs were already arranged for instruments in Melodies of Praise Orchestrations, the publication of this book made possible a useful, economical songbook for smaller churches (Johnson, 1971).

In contrast with these songbooks, Hymns of Glorious Praise (1969) marked the denomination's first real attempt to prepare a hymnal, the first official hymnal for the Assem-

blies of God. It made its initial appearance at Dallas, Texas, August, 1969, during the Assemblies of God General Council. Hymns of Glorious Praise was unique in preparation and content (Advance, September, 1969). Former songbooks had been compiled by small committees, but the new hymnal was the product of many people serving in various capacities: pastors, ministers of music, district music directors, music directors of our colleges and Bible schools, and others. Even the military chaplaincy was included in the broad representation of personnel who combined their experience and wisdom to help compile this new hymnal with its 504 titles.

Preparation of the New Hymnal

Never before had the Assemblies of God gone about preparing a hymnal in such a thorough, systematic manner. The compilation grew from the grass roots level.

The planning began in 1967. Ministers had been asking for a new hymnal, different from any in the past. They wanted it to be more than a gospel songbook. They did not want it to be liturgical, but they wanted it to include the great hymns of the church as well as the gospel songs peculiar to the Pentecostal faith.

A steering committee of three studied the requests. Bert Webb, executive director of publications, was chairman of the committee. Other members were Dorothy Kirschke, representing the Music Division of the Gospel Publishing House, and David Johnson, manager of the Merchandising Division.

This committee decided that a broad survey should be conducted to ascertain the wishes of the constituency on the following points:

How large should the hymnal be?

What type of songs should it contain?

Should compositions for choirs be included?

Should Scripture readings be included?

What should the book be called?

The questionnaire seeking this information was mailed to scores of ministers, and nearly half of them responded. Some answered in great detail. The replies contained a wealth of suggestions, all of which were carefully noted.

The next step was to form a broadly representative hymnal committee and to divide the members into subcommittees. The following persons agreed to serve, in addition to the steering committee: Paul Ferrin (minister of music, Memphis, Tennessee), E. E. Krogstad (pastor, Springfield, Missouri), John Wannenmacher (pastor, Milwaukee, Wisconsin), Gwen Jones (organist, Springfield, Missouri), Cyril McLellan (music director of Revivaltime, the denominational national headquarter's radio program), R. C. Cunningham (editor, The Pentecostal Evangel), Hardy Steinberg (national secretary of education), Donald Johns (academic dean, Central Bible College), Paul Cope (instructor, Central Bible College), Joe Nicholson (instructor, Evangel College), L. B. Larsen (instructor, North Central Bible College).

The hymnal committee was charged with the selection of hymns, tunes, size, format, responsive readings, indexes, and title. This project was an effort to bring life to a hymnal which would be usable at commencement or funeral, in the city's street, or in a remote mountain cove, in the southland, north, east or west, or in any size of congregation.

Since inclusion of all the great hymns and gospel songs was clearly impossible, each member was charged to study the "Hymnal Workbook" carefully and make any additions, deletions, and suggestions that seemed appropriate. In the final shaping of the hymnal, no one member of the committee achieved everything desired individually, however, each member shared in making a worthy contribution to the high task of producing the finest hymnal possible.

Philosophy of the New Hymnal

The following stated philosophy guided the operation of the committee:

> A hymnal is a compilation of the creative work of many individuals who have made their contribution to the literature of congregational singing. From many lands, from many levels of economic status, from many professions and callings, have come these people.
>
> For a hymnal to be usable in the widest sense, it must have the benefit of many skilled minds, hearts, and hands as it is developed and produced. The producing of a good hymnal is a tremendous undertaking in every way.
>
> The hymnal should be designed, fundamentally, for great congregational singing. It should be adaptable to all needs and emphases of the churches and denomination in WORSHIP, EDUCATION, AND EVANGELISM.

Objectives:

The hymns should be singable, in comfortable range, doctrinally sound and scripturally true with a complete and comprehensive index, responsive readings, with hymns and gospel songs grouped together in specific categories.

In the physical make-up of the book, the typography should be beautiful, clear, and easy to read; the color practical, and the binding substantial. The plates should be uniform, clear, clean, and well balanced in layout (Hymnal Workbook).

Four Subcommittees went to work immediately with responsibilities for: Contents and Index, Words and Theology, Hymn-Tunes, and Scripture Readings.

Personnel on the Subcommittees was:

Contents and Index

Paul Cope, Chairman
L. B. Larsen
Joe Nicholson

Words and Theology

Dr. Donald Johns
Hardy Steinberg

Hymn-Tunes

Dorothy Kirschke, Chairwoman
Paul Ferrin
Gwen Jones
Cyril McLellan

Responsive Readings

E. E. Krogstad
John Wannenmacher

Production

David Johnston

The committee on Contents and Index suggested that the hymnal be divided into sections and that the hymns and

gospel songs be arranged in those sections according to subject matter, i.e., general titles and subtitles. To check each hymn to determine its appropriate category for the topical index was the task of each member of the committee. Each hymn was further indexed according to its title, the opening line, and also the first line of the chorus.

A special feature of the new hymnal was the order in which the various hymns appeared. They were grouped into sections under topical headings, the topic reappearing at the top of each page.

The Subcommittee on Words and Theology established a working definition of its task. Members felt that the ideas of the Christian faith are determined more by the hymns the average church member sings than by the sermons heard. The following guidelines were used for consideration:

1. What does this song say? What does it teach, directly or by implication? Is its teaching and content Scriptural? Does it express clear and sound doctrine? Does it reinforce Christian conviction?

2. The hymn or gospel song itself should measure up to a high level of good poetry. Great hymns which have stood the test of time have the high quality of poetry which accounts for their lasting popularity and usefulness. In many modern hymns the poetic quality is cheap and trite. Often the rhyming is artificial and infantile.

3. The suitability of the tune to the mood and content of the poem. How tragic to put an unworthy tune with a hymn on a solemn theme, such as the atonement.

This Subcommittee believed that many people are more in-

clined to accept the written word more quickly and without question than the spoken word. Words which are sung through the minds and lips, unquestioned and unexamined, were felt to leave their impact upon the mind.

Making a hymnal, then, was accepted as a way of determining which God one shall worship and how one shall worship Him. It was a way of saying who God is, what He has done, what He is doing, and what He is going to do. Of necessity the hymnal which would provide such responses must be highly selective, offering a mere few of the hundreds of items available in the numerous praises and the incredibly vast lyrical output of the Christian centuries.

This Subcommittee adopted the view of Dr. Ben Johnson, Director of Music, Southeastern Baptist Theological Seminary, Wake Forest, North Carolina, that the only textbook of theology the average Christian sees is the hymnal. Theology means knowledge of God. In practice, what one believes about God is his theology.

For theological models to use for a point of reference, the Subcommittee used examples of Isaac Watts:

1. The doctrine of election is shown by:
   When I can read my title clear
   To mansions in the skies.

2. That God was incarnate in Jesus is shown by:
   Veiled in flesh the God-head see,
   Hail th' incarnate Deity.

3. The atonement is shown by:
   Alas, and did my Saviour bleed
   And did my Sovereign die?

The many hymns of Charles Wesley were replete with theological statements. His consideration of theology was evidenced by the following:

1. That "salvation is for all" is shown by:
   Come, Almighty to deliver
   Let us all Thy grace receive.

2. That "Christ can change men" is shown by:
   He breaks the pow'r of cancelled sin
   He sets the pris'ner free.

3. That "the changed man must tell others" is shown by:
   A Charge to keep I have.

Consideration of the attributes of God may be identified in hymns such as those illustrated below:

1. "God is omnipotent."
   A Mighty Fortress is Our God/ Luther
   Praise to the Lord, the Almighty/ Neande
   Come, Thou Almighty King/ Anonymous

2. "God is omnipresent."
   Lead, Kindly Light/ Newman
   Still, Still with Thee/ Stowe
   This is My Father's World/ Babcock

3. "God is omniscient."
   Have Faith in God
   He Sees and Knows All the Way You have Trod/ McKinney

A very fair idea of what one thinks of God may be gained from the music offered each Sunday in the church (Davison, 1938, p. 92).

From the final report of the Subcommittee on Words and Theology, it became apparent that great care was taken in selecting hymns which expressed sound doctrine. Some well-known hymns were rejected altogether due to implication of their words. In other cases, objectionable stanzas were de-

leted. It was felt the teaching value of hymn-singing, whether for truth or error, should not be minimized, and for this reason appropriate changes were made.

The guidelines followed by the Hymn-Tune Subcommittee initially established the important test of any hymn-tune as "Will the people sing it?" If a hymn-tune is not singable by the masses, why include it in the hymnal? While, in the minds of some, it may be a good tune, the final test comes in whether or not it can be sung by the people. The Subcommittee believed that some tunes have beauty but have such complicated rhythms, intervals, and harmonies, that it would take a choral society to sing them.

They determined to apply several tests to each tune:

1. Is the tune perfectly suited to the words?
2. Played alone, would the tune convey the thought of the words?

A good tune complements the text while texts and tunes combined should be expected to enrich and strengthen each other. Frequently, a rather weak poem can be made strong through a good tune, and a weak tune is sometimes enhanced by a good poem. The ideal is a strong tune coupled with a fine poem; the tune becomes the vehicle of melody and harmony in which the words bless hearts and praise God.

A contributing factor to a tune's singability is its range -- keys suited to the range of the average congregation and expressive of the sentiment and thought of the text.

Some numbers which have appeared as solos and duets could be arranged as a four-part hymn for good part singing.

The Subcommittee declared that each tune must be checked rhythmically, melodically, and harmonically. If possible hymn-tunes peculiar to the Pentecostal Revival should be preserved and perpetuated for posterity.

The full committee had agreed that there would be value in including a limited number of Scripture readings, carefully categorized. These would not be expected to serve as a substitute for the Bible, since people must be encouraged to bring their own Bibles to church or to use Bibles placed in the bookracks on the church seats. However, the committee decided that inclusion of Scripture readings in the hymnal would be beneficial since the Scripture is the Word of God whatever the form of its binding. The arrangement of these favorite Scripture passages under a wide selection of topics would make easier the task of finding a suitable Bible reading for any occasion. Responsive readings were meant to recognize the importance of Bible reading as an aid to worship and as a vital part of worship. Their purpose is to encourage congregational participation in worship.

The list of selected Bible passages relate to basic Christian teachings, basic aspects of Christian experience, major Christian virtues, and the chief attributes of Christian character and Christian service. The list of great Bible passages was chosen chiefly on the basis of Spiritual con-

tent, devotional value, and the Pentecostal experience.

In consideration of the passages, the Subcommittee on Responsive Readings strove to avoid difficult words and sought to achieve an arrangement that made for simplicity and ready understanding. They endeavored to achieve a good coverage of Biblical truth and spiritual need so that the responsive readings would fit a variety of worship values.

Contents

The Topical Index (Hymnal Workbook, National Music Department) was initially divided into eleven categories and subcategories as follows:

I. GENERAL WORSHIP AND PRAISE

- Opening Hymns
- Praise to God (The Father)
- Praise to God (The Son)
- Praise to God (The Holy Spirit)

II. JESUS CHRIST

- Advent
- Incarnation and Birth
- Atonement, Sacrifice, Cross
- Resurrection and Ascension
- Second Coming
- The Baptizer
- The Healer
- Life and Ministry, Shepherd, Friend, Guide

III. THE WORD OF GOD (Bible)

IV. PRAYER

V. CHRISTIAN DOCTRINE

- Aspiration
- Assurance
- Comfort and Hope, Eternal Destiny
- Joy and Peace
- Obedience and Submission

Service and Activity
Praise, Fellowship

VI. THE CHURCH

Communion
Water Baptism

VII. MISSIONS

VIII. EVANGELISM

Revival
Invitation
Camp Meeting

IX. YOUTH AND CHILDREN

X. SPECIAL OCCASION

Church Dedication
Marriage
Patriotic
Thanksgiving
Mother's Day
Father's Day
Infant Dedication

XI. RESPONSIVE READINGS

In the full scale development of the Topical Index as it appears in the hymnal (See Appendix D) further refinements can be noted within the categories. With respect to the inclusion of responsive readings in the new hymnal, the Johnson (1971) study showed the break with tradition which was not without criticism.

> The fear of becoming "liturgical" was expressed by many ministers throughout the planning stages of the new hymnal. One remark expressed to this writer was as follows: "Seems like a move toward formal worship. I don't appreciate the thought of having responsive reading and things like this which other denominations have..."

A much more striking change, however, was the inclusion

of more of the traditional hymns in this hymnal than any of its predecessors. Although the majority of the entries still followed the gospel song type, over 100 of them (approximately 23 per cent) could be considered hymns.

> Even though opinions varied, according to the survey this author conducted, the vast majority of those who had studied Hymns of Glorious Praise were pleased with it. A few comments from that survey are as follows: "Very good selection for a Pentecostal church," "Great -- like the Bible selections in back," and "I have been looking for this hymnal for fifteen years from our publisher" (Ibid.).

Unfortunately, the statements made about percentages and changes were subjective, and not backed with any objective data. However, the National Music Department expressed its belief that Hymns of Glorious Praise was a book expressly designed for use in Pentecostal churches. They believed it to be rich in hymns of worship, doctrine, and evangelism. It was accepted to be adaptable to all the needs and emphases of the congregation.

> The many persons who contributed generously of their time and effort to produce this hymnal did not labor in vain, but gave birth to a book that will serve to make congregational singing more meaningful and more beneficial in thousands of churches (Advance, September, 1969).

COMPARISON OF THE HYMNAL WITH THE SONG BOOK

As one part of the present study an analysis was made in changes of content between the first official publication, Spiritual Songs, 1930, with Hymns of Glorious Praise, 1969, the latest hymnal release of the Assemblies of God denomi-

nation. In an attempt to determine what changes, if any, in emphasis had been made in the movement, the comparison was made to identify the three categories of hymns or songs:

1. Deletions, i.e., songs included in Spiritual Songs that were not included in Hymns of Glorious Praise (See Appendix E).
2. Retentions, i.e., songs that appeared in both books (See Appendix E).
3. Additions, i.e., those entries which did not appear in Spiritual Songs but did appear in Hymns of Glorious Praise (See Appendix E).

The songs identified through this analysis were identified according to the topical classifications provided in the Hymns of Glorious Praise (See Appendix D). This was done to show what emphasis had remained the same, what emphasis was increased, and what emphasis was decreased.

The Topical Index from Hymns of Glorious Praise was used because it provided the most complete topical index of the two books. It could thus be more easily used to categorize entries retained and entries added. In Spiritual Songs the categories indexed were similar to those in Hymns of Glorious Praise, although Spiritual Songs did not have as complete an index as Hymns of Glorious Praise. Therefore, entries retained and deleted from Spiritual Songs which were not included in the topical index of the hymn book were analyzed and indexed according to the text by the writer and placed

into categories of the topical index used from Hymns of Glorious Praise.

ANALYSIS OF SPIRITUAL SONGS

The topical Index used in Hymns of Glorious Praise was comprised of the following categories: General Worship and Praise, Christian Doctrine, Evangelism, Jesus Christ, Missions, Prayer, Response, Special Occasion, The Church, The Word of God, and Youth and Children. The percentages as shown in Table 4.01 represent the retentions and deletions of Spiritual Songs according to the Topical Index divisions. The entries of Spiritual Songs (retentions and deletions) were classified by this author into single categories and the percentages were based on the total number of entries in Spiritual Songs (261). Categories with 2.5 per cent change were considered noteworthy.

The entries deleted from Spiritual Songs represented 41 per cent of the book's content. Four categories (General Worship and Praise, Christian Doctrine, Evangelism, and Jesus Christ) represented 37.2 per cent of the 41 per cent deletions. The greatest deletion appeared in the category of Evangelism with two subdivisions (Choruses and Solos and Specials) accounting for the entire 15.3 per cent represented.

The next greatest amount of deletion appeared in Christian Doctrine with a more even deletion distribution within the subdivisions. Testimony was the subdivision with the

Table 4:01

PERCENTAGE CLASSIFICATION
FOR ENTRIES IN
SPIRITUAL SONGS[a]

GENERAL WORSHIP AND PRAISE	Retained	Deleted	Total
Adoration	1.9	1.2	
God, The Father	0.3	0.0	
Holy Spirit	2.7	1.9	
Jesus Christ, The Son	2.3	0.8	
	7.2	3.9	11.1
CHRISTIAN DOCTRINE			
Aspiration	1.9	0.0	
Assurance	6.9	2.3	
Comfort	1.5	0.8	
Commitment for Service	1.9	0.0	
Consecration	1.9	0.8	
Faith	0.8	0.4	
Heaven	1.1	1.2	
Holiness	0.8	0.0	
Proclamation	1.5	1.2	
Testimony	8.8	3.1	
Trust	0.8	0.0	
	27.9	9.8	37.7
EVANGELISM			
Camp Meeting	0.3	0.0	
Choruses	0.0	8.8	
Invitation	4.6	0.0	
Revival	0.3	0.0	
Solos and Specials	0.0	6.5	
	5.2	15.3	20.5
JESUS CHRIST			
Cross	4.2	0.0	
Guidance	0.8	0.8	
Healing	0.8	0.4	
Incarnation	0.8	0.4	
Redemption	5.7	2.7	
Resurrection	0.3	0.4	
Second Coming	2.3	3.5	
	14.9	8.2	23.1
MISSIONS			
Missions	0.3	1.5	
	0.3	1.5	1.8

Table 4:01
(Cont'd.)

PRAYER	Retained	Deleted	Total
Prayer	0.3	0.4	
	0.3	0.4	0.7
SPECIAL OCCASION			
Funeral Hymns	0.0	1.5	
	0.0	1.5	1.5
THE CHURCH			
Church	0.8	0.0	
Baptism, Water	0.4	0.0	
	1.2	0.0	1.2
THE WORD OF GOD			
Word of God	0.8	0.0	
	0.8	0.0	0.8
YOUTH AND CHILDREN			
Children's Hymns	0.8	0.8	
	0.8	0.8	1.6
TOTAL			100.0

[a]The entries of Spiritual Songs (retentions and deletions) were classified by this author into single categories and the percentages are based on the total number of entries in Spiritual Songs (261).

greatest percentage of entries being deleted.

The third category showing deletion above 2.5 per cent was Jesus Christ with the greatest change in emphasis appearing in the themes of Redemption and Second Coming.

The fourth category deserving attention was General Worship and Praise. The greatest amount of change of emphasis was shown in the subdivision of Holy Spirit.

The retentions represented 59 per cent of the contents of Spiritual Songs. The greatest percentage of retentions fell within the same categories, but not in the same order. All four categories of retentions were significantly larger than 2.5 per cent with the largest amount of retention appearing in Christian Doctrine. Entries of Assurance and Testimony accounted for a major portion of that percentage change.

The second major emphasis of retention came in the category of Jesus Christ. Two subdivisions accounted for a substantial percentage of the retentions in this category (Cross and Redemption).

The third category with substantive retentions was General Worship and Praise. A fairly even distribution within the category accounted for the 7.2 per cent of retention.

The category with the least retention (Evangelism) was the same category with the greatest amount of deletion. The retention was nearly completely in the subdivision Invitation. There were no retentions in the subdivision of Choruses and

Solos and Specials, subdivisions with the greatest percentage of deletions.

ANALYSIS OF HYMNS OF GLORIOUS PRAISE

The percentage classification of titles in Hymns of Glorious Praise was based on entries retained from Spiritual Songs and entries added to Hymns of Glorious Praise from other sources. Percentages for titles were based on the 989 entries listed in the Topical Index. The Topical Index is exhaustive, but not mutually exclusive, thus accounting for the 989 titles opposed to 504 entries in the hymnal. Of the 504 entries in the hymnal, 31 per cent were retained and 69 per cent added. The Topical Index revealed retentions comprising 29 per cent and additions of 71 per cent of the total. Because of the similar distributions of percentage from the 504 entries listed with the 989 titles in the Topical Index, the Topical Index was considered an adequate source of data for the comparison. A 5 per cent level of retention and addition was considered noteworthy since the titles entered are approximately double the 504 entries.

The major emphasis of Hymns of Glorious Praise lay within two of the categories that were noteworthy in Spiritual Songs analysis: General Worship and Praise and Christian Doctrine. The retentions represented 31 per cent of the titles in Hymns of Glorious Praise. The greatest percentage of retention was in the category of Christian Doctrine as shown by Table 4:02. The 14.4 per cent was fairly evenly

Table 4:02

PERCENTAGE CLASSIFICATION OF TITLES IN HYMNS OF GLORIOUS PRAISE, BASED ON THOSE RETAINED FROM SPIRITUAL SONGS, AND THOSE ADDED FROM OTHER SOURCES[a]

GENERAL WORSHIP AND PRAISE	Retained	Added	Total
Adoration	1.1	5.5	
Closing Hymns	0.1	0.2	
God, The Father	0.1	1.6	
Holy Spirit	0.9	1.4	
Jesus Christ, The Son	2.9	6.3	
Trinity	0.5	0.7	
	5.6	15.7	21.3
CHRISTIAN DOCTRINE			
Aspiration	0.8	1.8	
Assurance	3.3	3.9	
Comfort	1.8	2.9	
Commitment for Service	0.6	1.5	
Consecration	1.2	3.1	
Creation	0.0	1.2	
Faith	0.6	1.0	
Heaven	0.5	1.7	
Holiness	0.6	1.6	
Proclamation	0.6	1.7	
Service	0.3	2.9	
Testimony	3.5	3.6	
Trust	0.6	0.5	
	14.4	27.4	41.8
EVANGELISM			
Camp Meeting	0.6	2.9	
Choruses	0.1	0.0	
Invitation	1.5	1.4	
Revival	0.2	0.3	
	2.4	4.6	7.0
JESUS CHRIST			
Cross	1.3	2.5	
Guidance	0.5	2.5	
Healing	0.2	0.3	
Incarnation	0.2	1.8	
Redemption	0.2	3.9	
Resurrection	0.1	1.0	
Second Coming	0.7	1.4	
	3.2	13.4	16.6

Table 4:02
(Cont'd.)

	Retained	Added	Total
MISSIONS			
Missions	0.0	1.3	
	0.0	1.3	1.3
PRAYER			
Prayer	0.3	1.9	
	0.3	1.9	2.2
RESPONSE			
Responses	0.0	0.4	
	0.0	0.4	0.4
SPECIAL OCCASION			
Father's Day	0.0	0.6	
Funeral Hymns	0.2	0.3	
Infant Dedication	0.1	0.3	
Mother's Day	0.0	0.4	
Patriotic	0.0	0.7	
Thanksgiving	0.0	0.9	
	0.3	3.2	3.5
THE CHURCH			
Church	0.3	1.4	
Baptism, Water	0.2	0.4	
	0.5	1.8	2.3
THE WORD OF GOD			
Word of God	0.6	0.5	
	0.6	0.5	1.1
YOUTH AND CHILDREN			
Children's Hymns	0.9	1.6	
	0.9	1.6	2.5
TOTAL			100.0

[a]Percentages for titles are based on the 989 entries listed in the Topical Index used in Hymns of Glorious Praise.

distributed within the subdivisions with Assurance and Testimony showing a greater percentage of retentions than the others.

General Worship and Praise had a 5.6 per cent retention with relatively even distribution. The category of Evangelism and Jesus Christ did not reveal a percentage substantial enough in Hymns of Glorious Praise to be considered noteworthy.

Three major categories were strengthened substantially by the entries added which represented 69 per cent of the titles in Hymns of Glorious Praise. They were Christian Doctrine, General Worship and Praise, and Jesus Christ. The categorical additions did not parallel the retentions. Christian Doctrine had the greatest percentage of additions (27.4 per cent) with the major emphasis lying within five subdivisions: Assurance, Comfort, Consecration, Service, and Testimony (see Table 4:02 previously cited).

The second greatest percentage of additions appeared within the category of General Worship and Praise. Adoration and Jesus Christ, The Son were the two subdivisions accounting for 11.8 per cent of the 15.7 per cent for this category.

The category of Jesus Christ had relatively even distributions accounting for 13.4 per cent of the titles in Hymns of Glorious Praise. The 5 per cent noteworthy level excluded the category of Evangelism and the other seven categories comprising the Topical Index.

SUMMARY

The deletions from Spiritual Songs accounted for approximately 40 per cent of the contents of the songbook as shown in Table 4:03. Four major categories, General Worship and Praise, Christian Doctrine, Evangelism, and Jesus Christ, accounted for 37.2 per cent of the 40 per cent:

1. Three and nine-tenths per cent of the deletions was in the category of General Worship and Praise.
2. Nine and eight-tenths per cent of the deletions was in the category of Christian Doctrine.
3. Fifteen and three-tenths per cent of the deletions was in the category of Evangelism.
4. Eight and two-tenths per cent of the deletions was in the category of Jesus Christ.

Other categories were below 2.5 per cent and considered less significant.

The retentions from Spiritual Songs accounted for 59 per cent of the contents of the book as shown in Table 4:03. Four major categories, General Worship and Praise, Christian Doctrine, Evangelism, and Jesus Christ accounted for 55.2 per cent of the 59 per cent (see Table 4:01):

1. Seven and two-tenths per cent was retained in the category of General Worship and Praise.
2. Twenty-seven and nine-tenths per cent was retained in the category of Christian Doctrine.
3. Five and two-tenths per cent was retained in the category of Evangelism.
4. Fourteen and nine-tenths per cent was retained in the category of Jesus Christ.

Other major categories revealed almost no retention.

Table 4:03

TOTAL PERCENTAGES

	Number	Percentage
Spiritual Songs		
Entries Retained	154	59%
Entries Deleted	107	41%
Total Entries	261	100%
Hymns of Glorious Praise		
Entries Retained	154	31%
Entries Added	350	69%
Total Entries	504	100%
Topical Index Entries (Hymns of Glorious Praise)		
Entries Retained	291	29%
Entries Added	698	71%
Total Entries	989	100%

The Topical Index is exhaustive, but not mutually exclusive, thus accounting for the 989 entries opposed to 504 hymns in the hymnal.

The retentions in Hymns of Glorious Praise from Spiritual Songs accounted for approximately 30 per cent of the hymnal's content as shown in Table 4:03. Two major categories accounted for 20 per cent of the 30 per cent total.

1. Five and six-tenths per cent was retained in the category of General Worship and Praise.

2. Fourteen and four-tenths per cent was retained in the category of Christian Doctrine.

Other categories were less than 5 per cent in retentions.

The additions to Hymns of Glorious Praise accounted for approximately 70 per cent of the hymnal's content as shown in Table 4:03. Three categories accounted for 56.5 per cent of the 70 per cent total.

1. Fifteen and seven-tenths per cent was added in the category of General Worship and Praise.

2. Twenty-seven and four-tenths per cent was added in the category of Christian Doctrine.

3. Thirteen and four-tenths per cent was added in the category of Jesus Christ.

Other categories represented less than five per cent additions.

CHAPTER V

ASSEMBLIES OF GOD HYMN ANALYSIS AND COMPARISON

Details about the design and methods of musical analysis, the instrument of analysis, and the procedures for analyzing have been developed. This information in this chapter should be especially helpful to educational leaders charged with training future ministers, religious education leaders, and music directors.

The major topics of this chapter are: Comparison Groups, Instrument of Analysis, Application of the Hymn Analysis Form, Analysis of Musical Quality, and Summary. The format of the chapter will follow the order of these major topics as they are stated here.

COMPARISON GROUPS

Two major hymn samples were identified as representative of hymn-tunes used by the Assemblies of God: 1) Sample I, a random sample of songs included in Spiritual Songs which had been omitted from the more recent hymnal, Hymns of Glorious Praise, and 2) Sample II, a random sample of hymns added to the new hymnal, Hymns of Glorious Praise. These two sets of hymn-tunes were identified in Chapter IV as "deletions" and "additions" respectively. These two samples were used in making comparison of musical quality between these two samples and among the second sample drawn and the hymns used by Lutheran and Baptist churches.

The hymns used by the Lutheran and Baptist churches were formed into reference groups with the Assemblies of God church. The reference groups[1] formed are identified as follows:

Reference Group I - Assemblies of God, Lutheran, and Baptist

Reference Group II - Assemblies of God and Lutheran

Reference Group III - Assemblies of God and Baptist

The hymn-tune comparison between Sample II and Reference Groups I, II, and III was made by tabulating from church bulletins the hymns used in common in Sunday morning services at the three churches for a two year period (January, 1972, to December, 1973). The churches were selected according to size; each represented the largest congregation of its denomination in the greater Minneapolis, Minnesota, geographic area.

THE INSTRUMENT OF ANALYSIS

In the search for an instrument to use in analyzing the hymn-tunes, the following studies were examined (Lambertson, 1966; Reynolds, 1961; Warland, 1965; Quinn, 1962; Simoneaux, 1969; and Hollis, 1952). These studies which formed a broad continuum of relatively general statements were summarized in Chapter II.

Simoneaux selected criteria for hymn analysis and developed a hymn check list. The criteria included in his check list comprised three areas: music, text, and theological con-

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[1]Selected reference groups were: Mount Olivet Lutheran Church, 5025 Knox Avenue South, Minneapolis, Minnesota; First Baptist Church, 1020 Harmon Place, Minneapolis, Minnesota; Bloomington Assemblies of God Church, 9350 Portland Avenue South, Bloomington, Minnesota.

tent. The Simoneaux Check List was built upon criteria established in other studies (Hollis, Reynolds, and Eskew, 1969). The Simoneaux Check List was adjudged to be too broadly designed to measure the desired musical characteristics sought in the present study. Further, it did not provide any measure of musical superiority or inferiority which was considered essential in this investigation in order to evaluate the quality of Assemblies of God hymnody.

The instrument model which was eventually used in this study was developed by Hollis in 1952. His basic criteria were used in developing the Hymn Analysis Form used for musical evaluation of hymn-tunes selected for this investigation.

Justification of Criteria

Hollis' instrument was originally used to evaluate hymn-tunes for use with Protestant church school children, ages nine, ten, and eleven. This Junior Age Level represented an age grouping that was equipped to think in musical terms, according to Hollis, as adults. His reasons for selecting the Junior Age Level were as follows:

1. The Junior age has been recognized as one in which the musical capabilities of children are, or may be, developed to an extent that enables them to sing hymn-tunes usually sung by adults.

2. The Junior age has been recognized as one in which children are not only capable of singing, but of appreciating hymn-tunes sung by older young people and adults. It is during this age that children begin to participate in music on a more intellectual level, to understand its imagery and meaning, and to discover a wealth of expression and satisfaction in its performance.

Since Hollis had used principles which he felt were applicable to adults and adapted them to Junior Age Level, the writer of this study has used these same principles to evaluate hymn-tunes which were used by both youth and adults.

The professional literature in this field revealed that hymn-tunes were often analyzed from a philosophical point of view. In the Hollis investigation, the philosophic aspects were omitted. Instead, his criteria were musical in nature and derived from experimental analysis of actual hymn-tunes, with musical judgments about both hymn-tunes and criteria based directly upon a consensus of qualified musical judgment.

Components of the Criteria for Evaluation

Data used in developing the musical criteria for evaluation of hymn-tunes were derived from a harmonic, melodic, and rhythmic analysis of examples of superior hymn-tunes and examples of inferior hymn-tunes submitted to Hollis by leading music educators in the United States. Hollis identified certain common musical characteristics, e.g., time signatures, key signatures, the use of dotted and undotted note values, and non-harmonic tones. Instead of treating melody and rhythm separately in classifying and describing the criteria, melodic and rhythmic characteristics were combined.

> By its very nature, melody cannot be separated from rhythm. Each musical sound has two fundamental qualities, pitch and duration, and both of these enter into those successions of pitch plus-duration values which we call melodies. To consider melody and rhythm as separate, or even as mutually exclusive phenomena -- as is usually done, is misleading (Willi Apel, 1944, pp. 435-436).

Hollis' procedures involved four steps:

1. As a first step in determining the criteria associated with superior hymn-tunes, Hollis listed ten or more hymn-tunes which, in his judgment, were musically superior for use, and ten which, in his judgment, were musically inferior. He then analyzed the ten or more superior hymn-tunes and the ten or more inferior hymn-tunes for distinguishing musical characteristics and classified these characteristics under the two contrasting qualities -- superior and inferior.
2. He then asked twenty leading music educators to submit lists of ten or more hymn-tunes which, in their judgment, were considered to be musically superior, and ten or more which, in their judgment, were considered to be musically inferior. Again the superior hymn-tunes and the inferior hymn-tunes as submitted by the educators were analyzed for distinguishing musical characteristics. These characteristics were also evaluated in terms of their superior and inferior qualities (See Appendix F for names of educators). The superior criteria and inferior criteria thus derived from these analyses of hymn-tunes selected by Hollis and the superior/inferior criteria derived from his analysis of hymn-tunes as rated by the music educators were compared for points of essential agreement or disagreement.

3. The lists of superior and inferior hymn-tunes as compiled by Hollis and the leading music educators were then combined into two master lists, one of superior ratings and one of inferior ratings. The two master lists were analyzed by the investigator for distinguishing harmonic, rhythmic and melodic qualities of the hymn-tunes. A comparison of the criteria derived from the analyses of hymn-tunes rated by Hollis, and those similarly rated by the music educators, showed them to be strikingly similar except in relatively few and comparatively minor instances, e.g., a hymn rated superior by one music educator was found to contain a brief use of sliding harmony (Hollis, p. 41).
4. Hollis tested the validity of his own judgments about his criteria by submitting them to a second jury of twenty-five outstanding music educators for their independent evaluation (See Appendix F for names of music educators).

His method of applying the standard of expert opinion as a second test of the criteria involved the following steps:

a. The listing of the superior and inferior criteria in unidentified and random order with respect to their ratings and classification, with each criterion described and illustrated with a musical example.

b. The rating and classifying of the unidentified criteria by the second jury of music educators into two contrasting categories, according to their judgments, criteria of superior and inferior hymn-tunes.

c. A comparison of the author's rating and clas-

> sification of the criteria as revealed in the analysis, with the rating and classification of the criteria as revealed in the judgments of the second jury of music educators (Hollis, p. 46).

From this base Hollis formulated his "Criteria of Superior Hymn-Tunes" and "Criteria of Inferior Hymn-Tunes" (see Appendix A for criteria).

Adaptation to this Study

From these criteria the present writer developed a Hymn Analysis Form utilizing a graduated scale (see Appendix G for a copy of the Hymn Analysis Form). The graduated scale, 4 - 3 - 2 - 1 - 0, allowed five points to be assigned to each criterion used exclusively throughout the analysis of hymn-tunes. Since zero (0) was never accumulated into the total criteria rating, this five point range provided only four points of accumulation, but provided a zero (0) for evaluation in cases in which the criterion was not evident in a given hymn-tune.

The superior criteria identified eleven quality statements for use in evaluation. With four points possible for each of the eleven statements, the superior criterion rating had a maximum of 44 points. The inferior criteria consisted of sixteen similar statements of quality for use in evaluation, yielding a maximum of 64 points. Because of the varying number of points for each set of criteria, the analyses were made separately and have been reported separately in tables and graphs, one each for the superior criterion scale and one for the inferior criterion scale.

The Hymn Analysis Form was divided into three parts:

Harmonic Characteristics; Melodic-Rhythmic Characteristics; and Voice Relationship Characteristics. The superior criteria and inferior criteria in each section were separated and labeled by their respective titles. Tabulations were made by adding the total point accumulations in the superior and/or inferior columns to secure ratings on the basis of 44 possible points for the superior rating and 64 possible points for the inferior rating. These data were translated into percentage form to determine comparable levels of superiority and inferiority of hymn-tunes.

APPLICATION OF HYMN ANALYSIS FORM

The musical analysis of the Assemblies of God hymnody obtained by the Hymn Analysis Form was made to determine whether there was any improvement in the quality of the hymn-tunes used in the Assemblies of God denomination. To show the musical changes of the Assemblies of God hymnology, the changes were defined by the following comparisons:

1. A musical analysis of the hymn-tune deletions from Spiritual Songs (Sample I) was compared with the hymn-tune additions in Hymns of Glorious Praise (Sample II).

2. The 1969 Hymnal additions (Sample II) were compared with the following reference groups:

   Reference Group I - Assemblies of God, Lutheran, and Baptist churches

   Reference Group II - Assemblies of God and Lutheran churches

   Reference Group III - Assemblies of God and Baptist churches

These Reference Groups were selected to represent a Protestant Full Gospel denomination, a Protestant Liturgical denomination, and a Protestant Non-Liturgical denomination.

The hymn-tunes used for evaluation in these Reference Groups were hymn-tunes used in common by each of the churches. Commonly used hymn-tunes were chosen:

1. To show what percentage of Assemblies of God hymn-tunes were shared by liturgical, non-liturgical and full gospel denominations.

2. To compare the level of superiority and inferiority of the hymn-tunes used in common by each Reference Group with the level of superiority and inferiority of the Assemblies of God sample hymn-tunes.

The hymn-tunes were selected by tabulating from church bulletins the hymns used in common in Sunday morning services at the three churches for a two year period (January, 1972 - December, 1973).

The Hymn Analysis Form provided measures of musical quality. By analyzing each hymn-tune according to the Hymn Analysis Form, total ratings of superior criteria (points) and total ratings of inferior criteria (points) were obtained. The rating scale, based on a possible 44 points for superior ratings, and a possible 64 points for inferior ratings, was used to show the superiority or inferiority of the hymn-tunes. The arithmetic mean ($\bar{X}$) for each of the Sample groups and the Reference Groups was calculated to show a level of superiority or level of inferiority within that discrete body of data. Tables and bar graphs showing these distributions on level of superiority and/or inferiority have been provided.

The levels of superiority and inferiority were reported in the following manner:

Sample I (Spiritual Songs) was compared with Sample II (Hymns of Glorious Praise). Sample I consisted of a random sample of 27 hymn-tunes which represented 25 per cent of the 107 hymn-tunes in Spiritual Songs which were omitted in Hymns of Glorious Praise. Sample II (Hymns of Glorious Praise) consisted of a random sample of 88 hymn-tunes which represented 25 per cent of the 350 hymn-tunes in Hymns of Glorious Praise which were added to that hymnal. These hymn-tunes which were added had not previously been used in the Assemblies of God hymnbooks. Each hymn-tune in Sample I and Sample II was analyzed musically according to the Hymn Analysis Form. A level of superiority/inferiority was obtained for each. From this information the level of musical quality of Sample I was compared with the level of musical quality of Sample II to determine what change, if any, in musical quality was demonstrated for hymns used within the Assemblies of God denomination.

Sample II (Hymns of Glorious Praise) was compared with Reference Group I (Assemblies of God, Lutheran, and Baptist). The hymn-tunes analyzed in Reference Group I were the tunes that were used in common by the three churches during the two year period of analysis. Each hymn-tune was analyzed according to the Hymn Analysis Form and the mean level of superiority and the mean level of inferiority was obtained. From this information the mean level of musical quality of Sample II was compared with the mean level of musical quality of Reference

Group I.

Sample II (Hymns of Glorious Praise) was compared with Reference Group II (Assemblies of God and Lutheran). The hymn-tunes analyzed in Reference Group II were the tunes that were used in common by these two churches during the two year period of analysis. Each of these hymn-tunes was analyzed according to the Hymn Analysis Form and the mean level of superiority and mean level of inferiority were obtained. From this information the mean level of musical quality of Sample II was compared with the mean level of musical quality of Reference Group II.

Sample II (Hymns of Glorious Praise) was compared with Reference Group III (Assemblies of God and Baptist). The hymn-tunes analyzed in Reference Group III were the tunes that were used in common by these two churches during the two year period of analysis. Each of these hymn-tunes was analyzed according to the Hymn Analysis Form and the mean level of superiority and mean level of inferiority were obtained. From this information the mean level of musical quality of Sample II was compared with the mean level of musical quality of Reference Group III.

The above comparisons showed the musical quality of the hymn-tunes of Sample II from Hymns of Glorious Praise when compared with the musical quality of Sample I from Spiritual Songs, and also the musical quality of Sample II when compared with the musical quality of the three Reference Groups. By this method one can determine the level of musical quality of

hymn-tunes added to Hymns of Glorious Praise in comparison with hymn-tunes omitted from Hymns of Glorious Praise but contained in Spiritual Songs, and the musical quality of the hymn-tunes added to Hymns of Glorious Praise compared with the musical quality of the Reference Groups.

ANALYSIS OF MUSICAL QUALITY

The musical analysis in this section was carried out according to the application of the Hymn Analysis Form. To show musical changes in the Assemblies of God, the changes were defined by the following comparisons:

1. The musical quality of Sample I (hymn-tune deletions from Spiritual Songs) was compared with Sample II (hymn-tune additions to Hymns of Glorious Praise).

2. The musical quality of Sample II (Hymns of Glorious Praise) was compared with the musical quality of Reference Group I (hymn-tunes in common by Assemblies of God, Lutheran, and Baptist churches).

3. The musical quality of Sample II (Hymns of Glorious Praise) was compared with the musical quality of Reference Group II (Assemblies of God and Lutheran churches).

4. The musical quality of Sample II (Hymns of Glorious Praise) was compared with the musical quality of Reference Group III (Assemblies of God and Baptist churches).

The musical quality for the following comparisons was determined by using the individual arithmetic mean ($\bar{X}$) of Sample I, Sample II, Reference Group I, Reference Group II, and Reference Group III.

Sample I compared with Sample II. The mean level of superiority of Sample I was 7.96 points on a 44 point scale,

a percentage of 18.1. The mean level of inferiority of Sample I was 25.7 points on a 64 point scale, a percentage of 40.2 (see Tables 5:01 and 5:02 and Figures 5:01 and 5:02 for frequency distributions on superior and inferior ratings respectively).

Comparable ratings have been summarized for Sample II from Hymns of Glorious Praise. The mean level of superiority of Sample II was 17.1 points, or 38.9 per cent. The mean level of inferiority of Sample II was 17.3 points, or 27.0 per cent (see Tables 5:03 and 5:04 and corresponding Figures 5:03 and 5:04 for frequency distributions on superior and inferior ratings respectively).

The difference in percentages of superior criteria was a 20.8 per cent increase in level of superiority for hymns in Hymns of Glorious Praise opposed to Spiritual Songs. The difference in percentages of inferior criteria was a 13.2 per cent decrease in level of inferiority for hymns in Hymns of Glorious Praise opposed to Spiritual Songs (about one-third decrease in inferiority in Sample II). These findings indicated that the musical quality of the hymn-tunes in Hymns of Glorious Praise was improved on both superior and inferior ratings.

Sample II compared with Reference Group I. Thirteen hymns were used in common in Reference Group I (three churches) which represented 14.3 per cent of the 91 hymns used during the two year period by the Assemblies of God. Titles of these hymns have been listed in Table 5:05.

TABLE 5:01

FREQUENCY DISTRIBUTION OF SUPERIOR CRITERIA

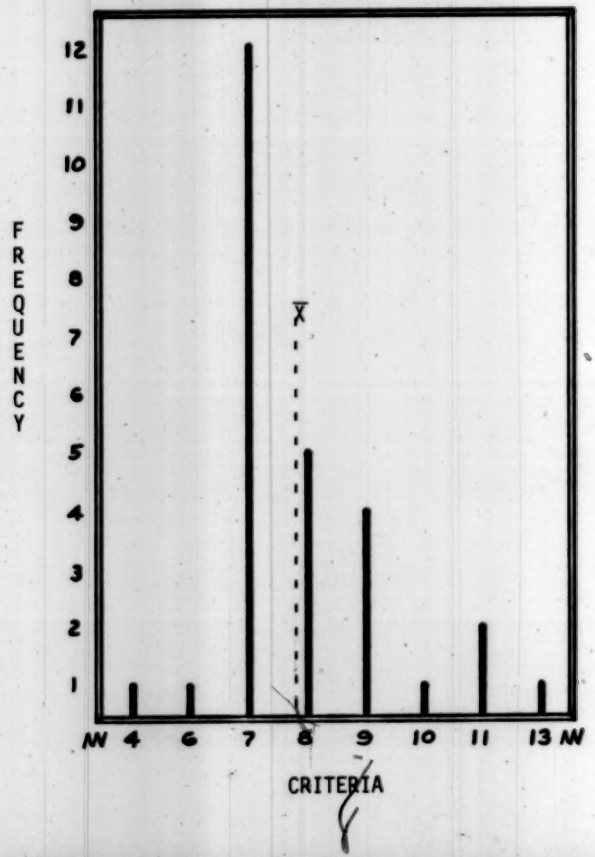
OF ASSEMBLIES OF GOD RANDOM SAMPLE HYMNS (DELETED)

FROM SPIRITUAL SONGS

X (Criteria)	f (Frequency)	fx
13	1	13
12		
11	2	22
10	1	10
9	4	36
8	5	40
7	12	84
6	1	6
5		
4	1	4
	27	215

$\overline{X} = \frac{\Sigma X}{n}$ $\overline{X} = \frac{215}{27} = \frac{7.96}{44} =$ 18.09% Level of Superiority

Figure 5:01
FREQUENCY DISTRIBUTION OF SUPERIOR CRITERIA OF ASSEMBLIES OF GOD RANDOM SAMPLE HYMNS (DELETED) FROM SPIRITUAL SONGS



$$X = \frac{\Sigma X}{n} \quad \frac{215}{27} = 7.96$$

TABLE 5:02

FREQUENCY DISTRIBUTION OF INFERIOR CRITERIA

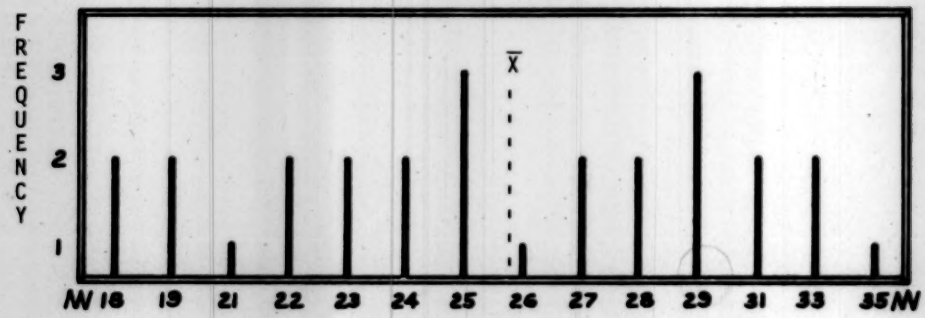
OF ASSEMBLIES OF GOD RANDOM SAMPLE HYMNS (DELETED)

FROM SPIRITUAL SONGS

X (Criteria)	f (Frequency)	fx
35	1	35
34		
33	2	66
32		
31	2	62
30		
29	3	87
28	2	56
27	2	54
26	1	26
25	3	75
24	2	48
23	2	46
22	2	44
21	1	21
20		
19	2	38
18	2	36
	27	694

$\overline{X} = \frac{\Sigma X}{n}$ $\quad \overline{X} = \frac{694}{27} = 25.70 \quad \frac{25.70}{64} = 40.15\%$ Level of Inferiority

Figure 5:02
FREQUENCY DISTRIBUTION OF INFERIOR CRITERIA OF ASSEMBLIES OF GOD
RANDOM SAMPLE HYMNS (DELETED)
FROM SPIRITUAL SONGS



$$\bar{X} = \frac{\Sigma X}{n} \qquad \bar{X} = \frac{694}{27} = 25.70$$

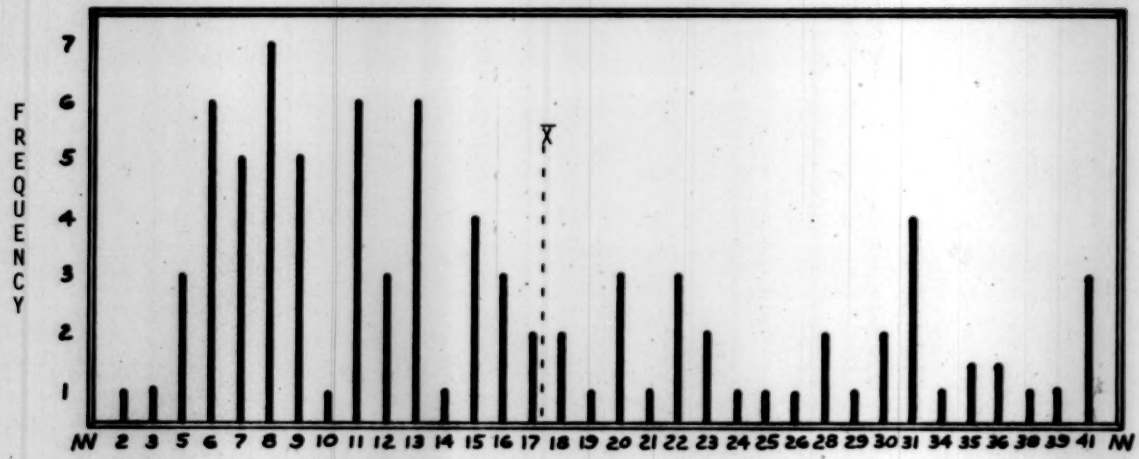
Table 5:03

FREQUENCY DISTRIBUTION OF SUPERIOR CRITERIA OF ASSEMBLIES OF GOD RANDOM SAMPLE HYMNS (ADDITIONS) FROM HYMNS OF GLORIOUS PRAISE

X (Criteria)	f (Frequency)	fx
41	3	123
40		
39	1	39
38	1	38
37		
36	2	72
35	2	70
34	1	34
33		
32		
31	4	124
30	2	60
29	1	29
28	2	56
27		
26	1	26
25	1	25
24	1	24
23	2	46
22	3	66
21	1	21
20	3	60
19	1	19
18	2	36
17	2	34
16	3	48
15	4	60
14	1	14
13	6	78
12	3	36
11	6	66
10	1	10
9	5	45
8	7	56
7	5	35
6	6	36
5	3	15
4		
3	1	3
2	1	2
	88	1,506

$\bar{X} = \frac{\Sigma X}{n}$ $\quad \bar{X} = \frac{1506}{88} = 17.11 \quad \frac{17.11}{44} = 38.88\%$ Level of Superiority

Figure 5:03
FREQUENCY DISTRIBUTION OF SUPERIOR CRITERIA OF ASSEMBLIES OF GOD
RANDOM SAMPLE HYMNS (ADDITIONS)
FROM HYMNS OF GLORIOUS PRAISE



$$\bar{X} = \frac{\Sigma X}{n} \quad \frac{1506}{88} = 17.11$$

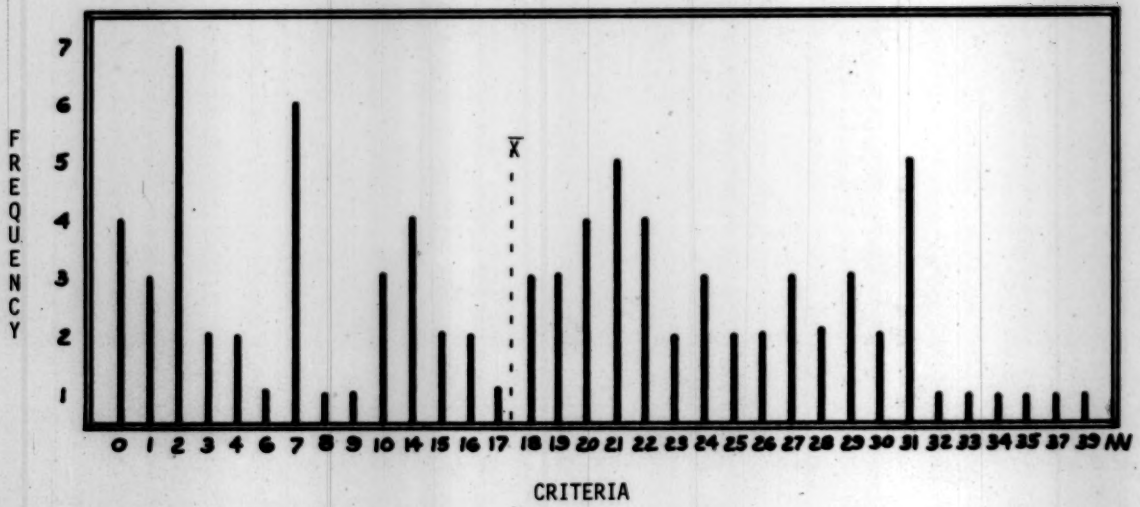
Table 5:04

FREQUENCY DISTRIBUTION OF INFERIOR CRITERIA OF ASSEMBLIES OF GOD RANDOM SAMPLE HYMNS (ADDITIONS) FROM HYMNS OF GLORIOUS PRAISE

X (Criteria)	f (Frequency)	fx
39	1	39
38		
37	1	37
36		
35	1	35
34	1	34
33	1	33
32	1	32
31	5	155
30	2	60
29	3	87
28	2	56
27	3	81
26	2	52
25	2	50
24	3	72
23	2	46
22	4	88
21	5	105
20	4	80
19	3	57
18	3	54
17	1	17
16	2	32
15	2	30
14	4	56
13		
12		
11		
10	3	30
9	1	9
8	1	8
7	6	42
6	1	6
5		
4	2	8
3	2	6
2	7	14
1	3	3
0	4	4
	88	1,518

$\bar{X} = \frac{\Sigma X}{n}$ $\bar{X} = \frac{1518}{88} = 17.25$ $\frac{17.25}{64} = 26.95\%$ Level of Inferiority

Figure 5:04
FREQUENCY DISTRIBUTION OF INFERIOR CRITERIA OF ASSEMBLIES
OF GOD RANDOM SAMPLE HYMNS (ADDITIONS)
FROM HYMNS OF GLORIOUS PRAISE



$$\overline{X} = \frac{\Sigma X}{n} \qquad \frac{1518}{88} = 17.25$$

The mean level of superiority of Reference Group I was 29.4 points, or 66.8 per cent. The mean level of inferiority of Reference Group I was 5.46 points, or 8.5 per cent as shown in Table 5:05 and Figures 5:05-S and 5:05-I.

When compared with Sample II which has already been cited as carrying a mean level of superiority of 17.1 points or 38.9 per cent and a mean level of inferiority of 17.3 points, or 27.0 per cent, the difference in percentages of superior criteria was a 27.9 per cent greater level of superiority for Reference Group I than in Sample II (about one and one-half times as great). The difference in percentages of inferior criteria was 18.5 per cent greater in Sample II than in Reference Group I.

These analyses indicated that the musical quality of hymns used in common by the three churches was substantially higher than those regularly used by the Assemblies of God denomination (Sample II, Tables 5:03 and 5:04 previously noted). In similar fashion higher inferior ratings were more characteristic of hymns used by the Assemblies of God denomination.

Sample II compared with Reference Group II. Eleven hymns were used in common in Reference Group II (Lutheran and Assemblies of God) which represented 12.1 per cent of the 91 hymns used during the two year period by the Assemblies of God. Titles of these hymns have been identified in Table 5:06.

The mean level of superiority in Reference Group II was 25.4 points on a 44 point scale, or 57.6 per cent. The mean level of inferiority in Reference Group II was 7.0 points on

Table 5:05

HYMNS USED IN COMMON BY THE LUTHERAN, BAPTIST, AND ASSEMBLIES OF GOD CHURCHES

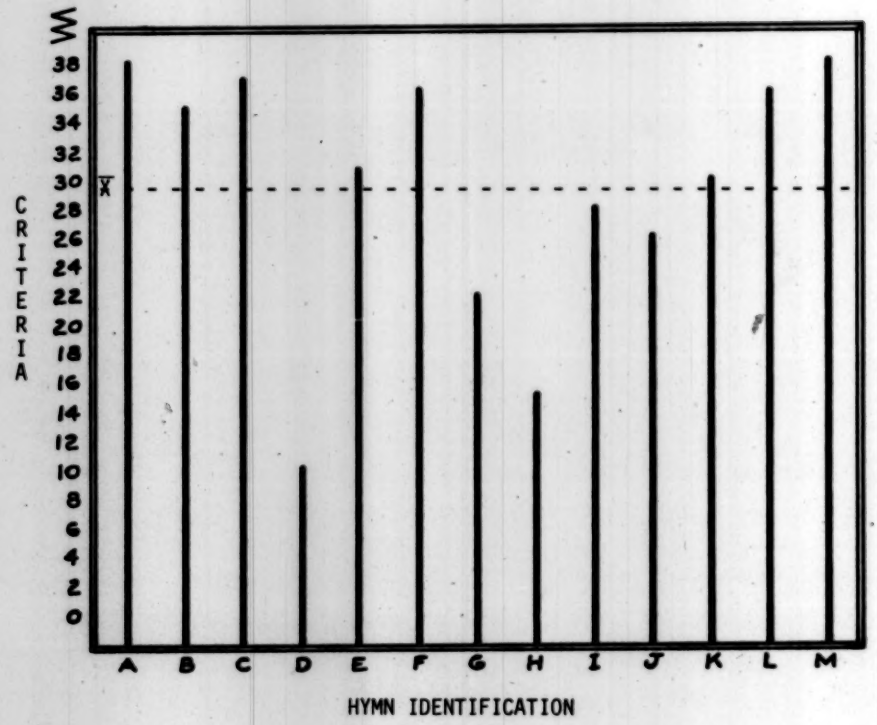
Hymn ID	Title	Rating Scale Data Superior	Inferior
A	Holy, Holy, Holy	38	0
B	All Hail the Power (Holden)	35	2
C	O God, Our Help in Ages Past	37	1
D	What a Friend	10	21
E	Love Divine	31	3
F	O For a Thousand Tongues	36	0
G	Faith of Our Fathers	22	8
H	Joy to the World	15	14
I	The Church's One Foundation	28	7
J	Angels From the Realms of Glory	26	10
K	O Worship the King (Hanover)	30	2
L	Crown Him With Many Crowns	36	2
M	Praise Ye the Lord, the Almighty	38	1
		382	71

$\bar{X} = \frac{\Sigma X}{n}$ $\bar{X} = \frac{382}{13} = 29.38$ $\frac{71}{13} = 5.46$

$\frac{29.38}{44} =$ 66.77% Level of Superiority

$\frac{5.46}{64} =$ 8.53% Level of Inferiority

Figure 5:05-S
HYMNS USED IN COMMON BY THE LUTHERAN, BAPTIST, AND ASSEMBLIES OF GOD CHURCHES

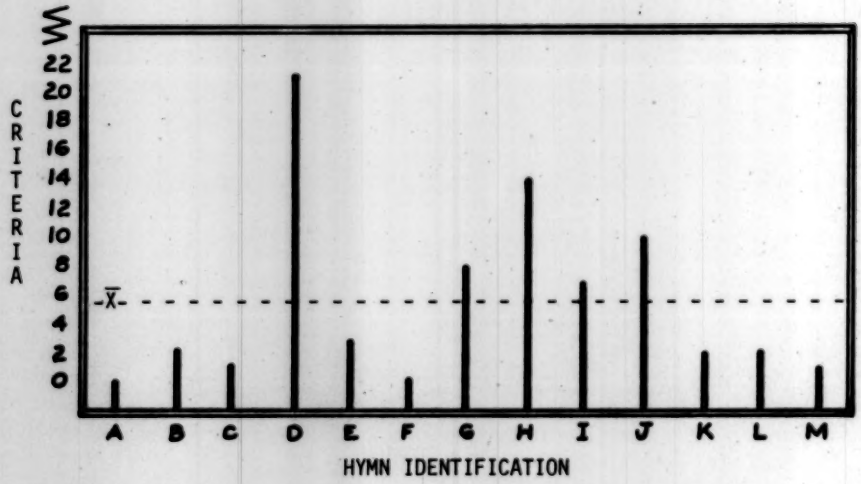


$$\overline{X} = \frac{\Sigma X}{n}$$

$$\overline{X} = \frac{382}{13} = 29.38$$

(Superior Criteria)

Figure 5:05-I
HYMNS USED IN COMMON BY THE LUTHERAN, BAPTIST, AND ASSEMBLIES OF GOD CHURCHES



$\overline{X} = \frac{\Sigma X}{n}$

$\overline{X} = \frac{71}{13} = 5.46$

(Inferior Criteria)

a 64 point scale, or 10.9 per cent (see Table 5:06 and Figures 5:06-S and 5:06-I for details).

When compared with Sample II which has already been cited as carrying a mean level of superiority of 17.1 points, or 38.9 per cent, and a mean level of inferiority of 17.3 points, or 27.0 per cent, the difference in percentages of superior criteria was an 18.7 per cent greater level of superiority for Reference Group II than for Sample II. The difference in percentages of inferior criteria was a 16.1 per cent greater level of inferiority for Sample II (Hymns of Glorious Praise), almost one and one-half times greater.

These analyses indicated that the musical quality of the hymn-tunes used in common by the Lutheran and the Assemblies of God churches was moderately higher than those regularly used by the Assemblies of God denomination (Sample II, Tables 5:03 and 5:04 previously noted). In similar fashion higher inferior ratings were more characteristic of hymn-tunes used by the Assemblies of God denomination.

Sample II compared with Reference Group III. Eighteen hymns were used in common in Reference Group III (Baptist and Assemblies of God) which represented 19.8 per cent of the 91 hymns used during the two year period by the Assemblies of God. Titles of the hymns have been identified in Table 5:07.

The mean level of superiority of Reference Group III was 14.8 points on a 44 point scale, or 33.6 per cent. The mean level of inferiority was 14.5 points on a 64 point scale, or 22.7 per cent (see Table 5:07 and Figures 5:07-S and 5:07-I).

Table 5:06

HYMNS USED IN COMMON BETWEEN THE LUTHERAN AND THE ASSEMBLIES OF GOD CHURCHES

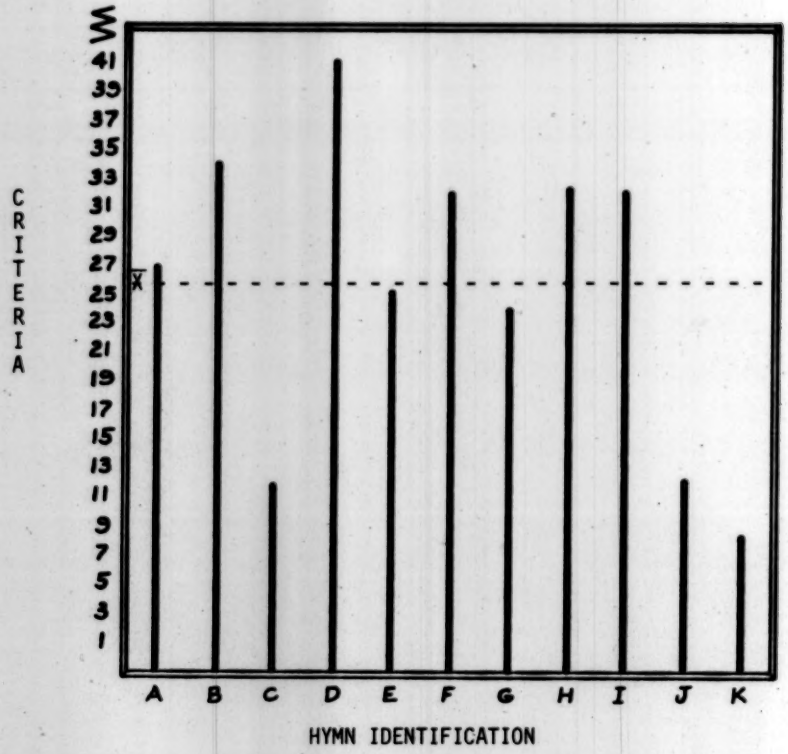
Hymn ID	Title	Rating Scale Data Superior	Inferior
A	My Faith Looks Up to Thee	27	0
B	Jesus Shall Reign	34	0
C	I Love to Tell the Story	12	17
D	A Mighty Fortress	41	0
E	Guide Me, O Thou Great Jehovah (Hughes)	25	7
F	The First Noel	32	5
G	O Zion Haste	24	8
H	Thou Didst Leave Thy Throne	32	4
I	God of Our Fathers	32	3
J	Just As I Am	12	17
K	Pass Me Not	8	16
		279	77

$\bar{X} = \frac{\Sigma X}{n}$ $\frac{279}{11} = 25.36$ $\frac{77}{11} = 7.0$

$\frac{25.36}{44} = 57.64\%$ Level of Superiority

$\frac{7}{64} = 10.93\%$ Level of Inferiority

Figure 5:06-S
HYMNS USED IN COMMON BETWEEN THE LUTHERAN AND THE ASSEMBLIES OF GOD CHURCHES

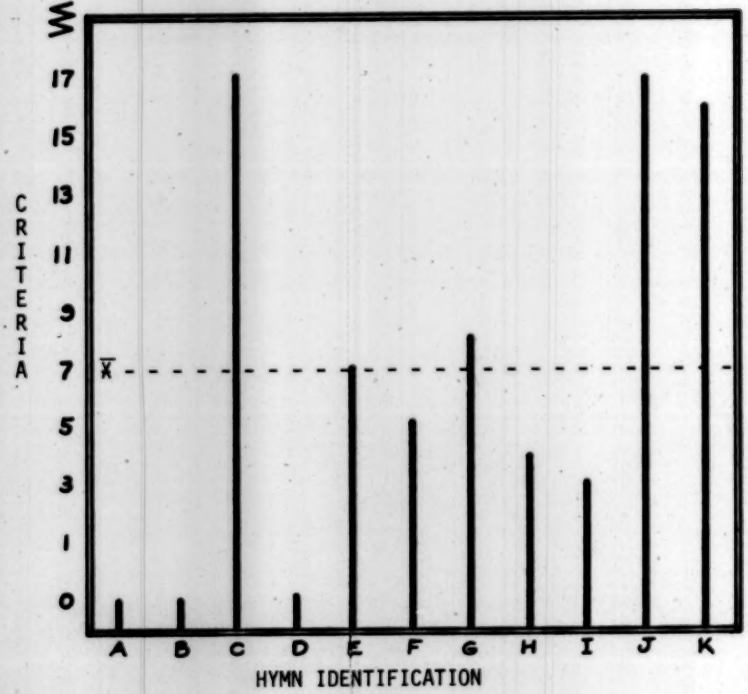


$$\overline{X} = \frac{\Sigma X}{n}$$

$$\overline{X} = \frac{279}{11} = 25.36$$

(Superior Criteria)

Figure 5:06-I
HYMNS USED IN COMMON BETWEEN THE LUTHERAN AND THE ASSEMBLIES OF GOD CHURCHES



$\overline{X} = \frac{\Sigma X}{n}$

$\overline{X} = \frac{77}{11} = 7.0$

(Inferior Criteria

Table 5:07

HYMNS USED IN COMMON BETWEEN THE BAPTIST AND ASSEMBLIES OF GOD CHURCHES

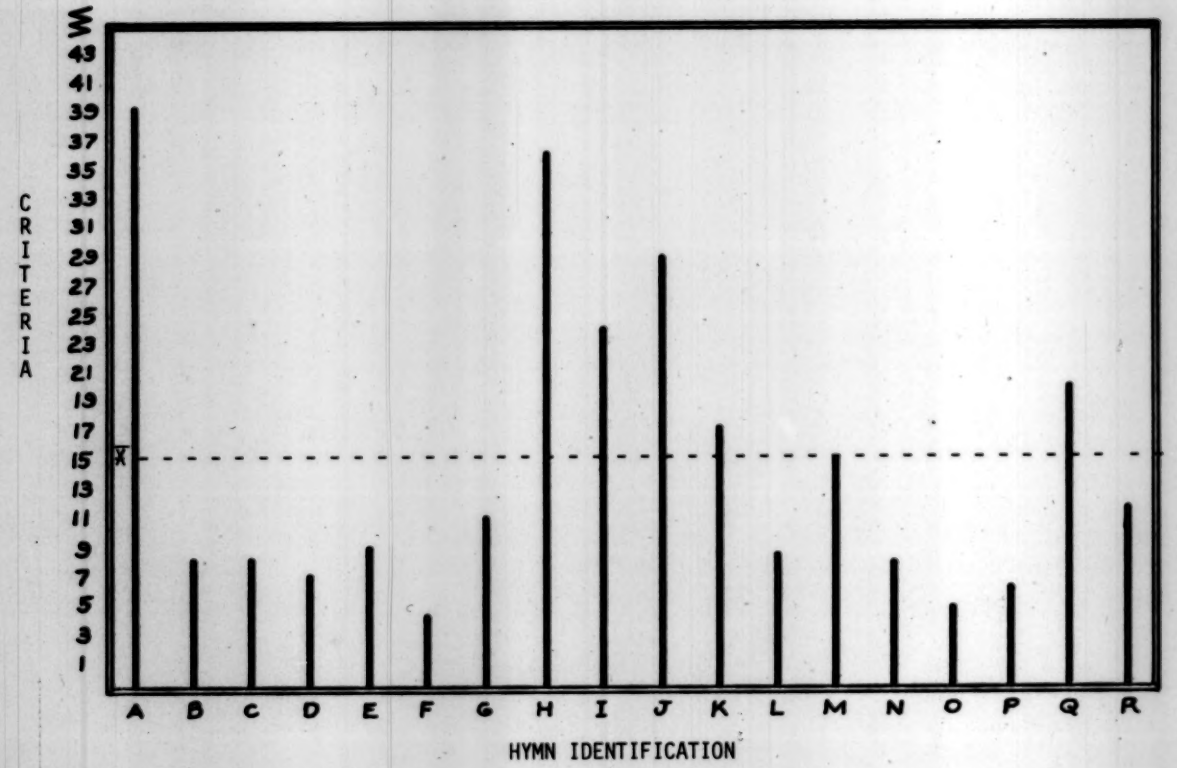
Hymn ID	Title	Rating Scale Data Superior	Inferior
A	Fairest Lord Jesus	39	0
B	Oh! To Be Like Thee	8	20
C	He Lives	8	22
D	More About Jesus	7	17
E	Christ Arose	9	22
F	Teach Me to Pray	4	20
G	Open My Eyes, that I May See	11	14
H	I Sing the Mighty Power of God	36	1
I	Christ Returneth	24	9
J	Our Great Saviour	29	2
K	Is It the Crowning Day	17	16
L	Take the Name of Jesus With You	8	29
M	'Tis So Sweet to Trust in Jesus	15	11
N	Blessed Assurance	8	11
O	A Child of the King	5	19
P	Near the Cross	6	20
Q	Come, Ye Thankful People, Come	20	8
R	Great Is Thy Faithfulness	12	20
		266	261

$\bar{X} = \frac{\Sigma X}{n}$ $\bar{X} = \frac{266}{18} = 14.77$ $\frac{261}{18} = 14.5$

$\frac{14.77}{44} =$ 33.57% Level of Superiority

$\frac{14.5}{64} =$ 22.65% Level of Inferiority

Figure 5:07-S
HYMNS USED IN COMMON BETWEEN THE BAPTIST AND ASSEMBLIES OF GOD CHURCHES

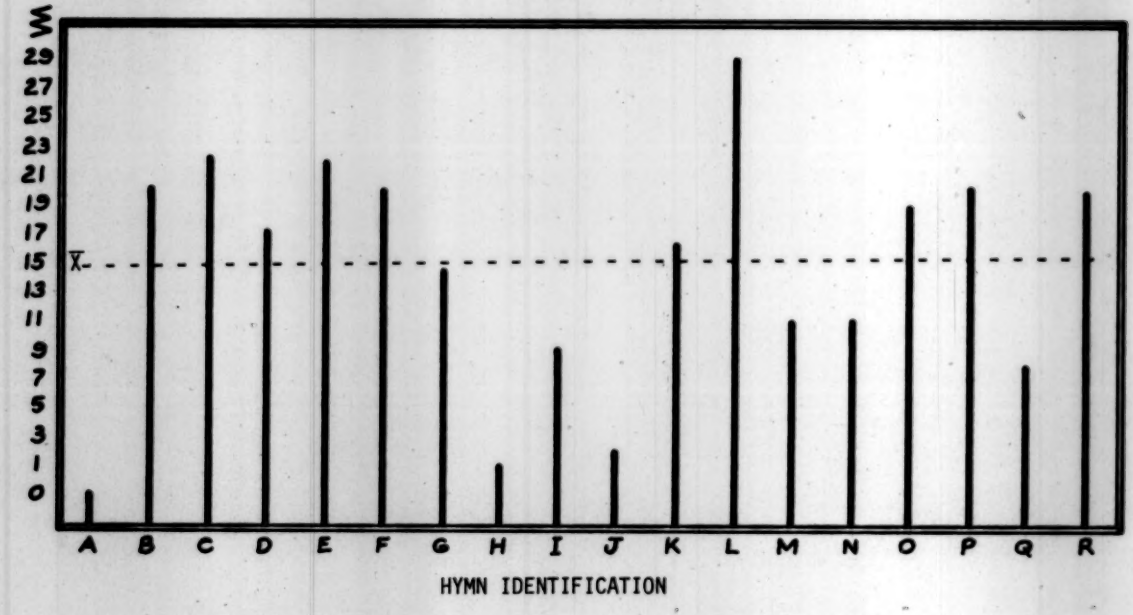


$\bar{X} = \frac{\Sigma X}{n}$

$\bar{X} = \frac{266}{18} = 14.77$

(Superior Criteria)

Figure 5:07-I
HYMN$ USED IN COMMON BETWEEN THE BAPTIST AND ASSEMBLIES OF GOD CHURCHES



$\bar{X} = \frac{\Sigma X}{n}$ $\bar{X} = \frac{261}{18} = 14.5$ (Inferior Criteria)

When compared with Sample II (Hymns of Glorious Praise) which has already been cited as carrying a mean level of superiority of 17.1 points, or 38.9 per cent, and a mean level of inferiority of 17.3 points, or 27.0 per cent, the difference in percentages of superior criteria was a 5.3 per cent greater level of superiority for Sample II (Hymns of Glorious Praise) than for Reference Group III (Baptist and Assemblies of God). The difference in percentages of inferior criteria was 4.3 per cent greater for Sample II than for Reference Group III.

These analyses indicated that the musical quality of the hymn-tunes sung in common by the Baptist and Assemblies of God churches was approximately equal (the greater level of superiority being 5.3 per cent and the level of inferiority being 4.3 per cent).

SUMMARY

The present chapter has reported the results of analyzing the musical data concerned with comparative churches. The results were:

1. The Assemblies of God denomination has improved the musical quality of hymn-tunes used in the new Hymnal. The Hymnal had a level of superiority of 38.9 per cent opposed to an 18.1 per cent level of superiority in Spiritual Songs. The musical level of inferiority was also improved with a level of inferiority in the Hymnal of 27.0 per cent opposed to a level of inferi-

ority of 40.2 per cent in Spiritual Songs.

2. The hymn-tunes used by the Assemblies of God denomination did not have as high a level of musical quality as the hymn-tunes used by the three churches in common. The level of superiority for the Hymnal was 38.9 per cent whereas the level of superiority for the three churches in common was 66.8 per cent. The musical level of inferiority for the Hymnal was 27.0 per cent whereas the level of inferiority for the three churches in common was only 8.5 per cent.
3. The hymn-tunes used by the Assemblies of God denomination did not have as high a level of musical quality as the hymn-tunes used by the Lutheran and Assemblies of God churches. The level of superiority for the Lutheran and Assemblies of God churches was 57.6 per cent opposed to 38.9 per cent for the Assemblies of God denomination. The level of inferiority for the two churches was 10.9 per cent compared with 27.0 per cent for the Assemblies of God denomination.
4. The hymn-tunes used by the Assemblies of God denomination was approximately equal in musical quality to the hymn-tunes used by the Baptist and Assemblies of God churches. The level of superiority for the two churches was 33.6 per cent compared with 38.9 per cent for the Assemblies of God denomination. The level of inferiority for the two churches was 22.7 per cent compared with 27.0 per cent for the Assem-

blies of God denomination.

The hymn-tunes used by the Assemblies of God in the 1969 Hymnal have improved in musical quality from the 1930 songbook. The musical quality of the hymn-tunes used in the 1969 Hymnal was approximately equal to the hymn-tunes used by the Baptist and Assemblies of God churches; however, the Assemblies of God hymn-tunes were not as high a level of musical quality as the hymn-tunes used by the Lutheran and Assemblies of God churches and the three churches in common.

CHAPTER VI

SUMMARY, CONCLUSIONS, AND RECOMMENDATIONS

The problem investigated in the present study was to determine what change, if any, occurred in the hymnody of the Assemblies of God denomination from 1930 until 1969, and what similarity or lack of similarity the hymn-tunes used by the Assemblies of God denomination had with the hymn-tunes used in common by the Lutheran, Baptist, and Assemblies of God denominations. Since no systematic study had been made of Assemblies of God hymnody, an attempt was made to compare the musical quality of the hymnody as reflected by Hymns of Glorious Praise with the musical quality of the hymnody as reflected by Spiritual Songs. Further comparison was made of the musical quality of Hymns of Glorious Praise with three reference groups: Lutheran, Baptist, and Assemblies of God churches; Lutheran and Assemblies of God churches; and Baptist and Assemblies of God churches.

SUMMARY

The purpose of the present study was to analyze Assemblies of God hymnody to determine: 1) what thematic change, if any, was made in the content of the 1969 Hymnal opposed to the first official publication in 1930, and 2) what musical improvement, if any, was found in the hymn-tunes used in the 1969 Hymnal. To analyze these trends in Assemblies of God hymnody, the changes were defined by the following compari-

sons: 1) a topical analysis of the hymn-tunes retained in Hymns of Glorious Praise from Spiritual Songs was compared with the additions to Hymns of Glorious Praise to determine what thematic change was made, 2) a comparison of the musical quality of the hymn-tunes deleted from Spiritual Songs was made with the hymn-tunes added to Hymns of Glorious Praise, and 3) the musical quality of the 1969 Hymnal additions was compared with the musical quality of the three reference groups.

A review of the literature showed no formal studies made of Assemblies of God hymnody with the exception of the Johnson study which the present writer adjudged to be a broad view of the musical practices in the Assemblies of God denomination. The instrument of analysis used for musical measurement was designed from the lists of superior/inferior criteria provided by Hollis.

A brief review was made of the trends of traditional hymnody leading to the gospel song era, and their effect on the role of congregational singing in the Assemblies of God denomination. An effort was made to trace the immediate antecedents of the Assemblies of God congregational singing practices from 1900 to 1914 (the date of the denomination's founding). The development of musical aspects of congregational singing was traced paralleling the development of denominational growth.

The thematic change in the Assemblies of God hymnody was determined by a comparison of two songbooks used by this de-

nomination: Spiritual Songs, 1930, and Hymns of Glorious Praise, 1969. The deletions from Spiritual Songs (omitted from Hymns of Glorious Praise) were analyzed, the retentions from Spiritual Songs into Hymns of Glorious Praise, and the additions to Hymns of Glorious Praise were analyzed. The deletions and additions were analyzed according to the Topical Index in Hymns of Glorious Praise and from this analysis a change of emphasis could be seen.

The hymn comparison was made by tabulating from church bulletins the hymns used in common in Sunday morning services at the three churches selected. These hymn-tunes were carefully studied to define their musical characteristics: a) harmonic characteristics, b) melodic-rhythmic characteristics, and c) voice relationship characteristics.

The Hymn Analysis Form used to evaluate the musical analysis of these hymn-tunes was based on the superior/inferior criteria lists established by Joeed Hollis. The Hymn Analysis Form was used to determine the level of superiority and inferiority of the musical criteria for each sample drawn (Spiritual Songs and Hymns of Glorious Praise). The levels of superiority/inferiority were further compared with those of the reference groups to determine any improvement made in the Assemblies of God hymnody.

Four major categories reflected noteworthy thematic change. These categories (General Worship and Praise, Christian Doctrine, Evangelism, and Jesus Christ) represented 37 per cent of the 41 per cent which constituted the total con-

tent of entries deleted from Spiritual Songs.

The greatest percentage of entries deleted from Spiritual Songs was in the category of Evangelism. Christian Doctrine and Jesus Christ had approximately equal percentages of deletion, and General Worship and Praise had the least percentage of the four categories considered noteworthy.

The entries retained in Hymns of Glorious Praise from Spiritual Songs represented 59 per cent of the total content of Spiritual Songs. The greatest percentage of retention was in the category of Christian Doctrine. The category of Jesus Christ had the second strongest amount of retention and General Worship and Praise and Evangelism were the categories with least percentage of retention of the four leading categories. The other categories were not substantial in percentages.

The major emphasis of Hymns of Glorious Praise lay within General Worship and Praise and Christian Doctrine. In proportion to the number of entries in the Hymnal, Evangelism had the least percentage of retention of the four major categories (General Worship and Praise, Christian Doctrine, Evangelism, and Jesus Christ).

Three categories were strengthened substantially by the entries added which represented 69 per cent of the titles in Hymns of Glorious Praise. The most substantial percentage of addition was in the category of Christian Doctrine. General Worship and Praise and Jesus Christ were nearly equal in their additions, but approximately 10 per cent less than the cate-

gory of Christian Doctrine.

It is worthy of note that in the number of entries retained and added to Hymns of Glorious Praise little emphasis was given to the categories of Missions, Prayer, Response, Special Occasion, The Church, The Word of God, and Youth and Children. A total of 3.2 per cent addition was accounted for in the category of Special Occasion which was the most substantial addition or retention among these seven categories.

The highest mean level of superiority, 66.8 per cent, was that found for the reference group of the Lutheran, Baptist, and Assemblies of God churches. The second highest mean level of superiority, 57.6 per cent, was that for the reference group of the Lutheran and Assemblies of God churches. The lowest mean level of superiority, 33.6 per cent, was found for the reference group of the Baptist and Assemblies of God churches.

The Assemblies of God mean level of superiority was 27.9 per cent lower than that of the first reference group (Lutheran, Baptist, and Assemblies of God churches), 18.7 per cent lower than that of the second reference group (Lutheran and Assemblies of God churches), but 5.3 per cent higher than that of the third reference group (Baptist and Assemblies of God churches).

The Lutheran, Baptist, and Assemblies of God reference group not only had the highest mean level of superiority, but also the lowest mean level of inferiority, 8.5 per cent, which was 18.5 per cent lower than the Assemblies of God.

The Lutheran and Assemblies of God reference group had a mean level of inferiority of 10.9 per cent, 16.1 per cent lower than that of the Assemblies of God. The highest mean level of inferiority was the third reference group (Baptist and Assemblies of God churches) with a 22.7 per cent mean level of inferiority which was only 4.3 per cent lower than the Assemblies of God.

CONCLUSIONS

On the basis of the musical analysis of the data collected, the investigator was able to make several general conclusions concerning thematic change, musical quality of the hymn-tunes regularly used by the Assemblies of God denomination, and the percentages of hymns used in common by the churches studied.

1. The thematic emphasis of Spiritual Songs, 1930, was changed in Hymns of Glorious Praise, 1969.

   Decidedly more emphasis was placed upon the categories of Christian Doctrine, Jesus Christ, and General Praise and Worship. Less emphasis was given to the testimonial songs, solo-type songs, and choruses. Less emphasis was placed upon the subjective songs which were centered around the individual's personal testimony. Less entries were included on subjects of the hereafter and Second Coming of Christ. From these conclusions one can suspect that the Assemblies of God presently would be closer to

the traditional practice of hymnody than it would have been at the time of the 1930 publication.

2. The musical quality of hymn-tunes used by the Assemblies of God was improved from Spiritual Songs to Hymns of Glorious Praise.

   The musical level of superiority of Hymns of Glorious Praise was improved 20.8 per cent opposed to Spiritual Songs. The level of inferiority was decreased in Hymns of Glorious Praise by 13.2 per cent. These findings indicate that the musical quality of the hymn-tunes in Hymns of Glorious Praise was improved on both superior and inferior ratings.

3. The musical quality of hymn-tunes used by the Lutheran, Baptist, and Assemblies of God churches was superior to the musical quality of the hymn-tunes used by the Assemblies of God denomination.

   The musical level of superiority of Hymns of Glorious Praise was 27.9 per cent lower than the level of superiority for the hymn-tunes used by the three churches. The level of inferiority was 18.5 per cent greater in Hymns of Glorious Praise than for the hymn-tunes used in common by the three churches. These analyses indicated that the musical quality of hymns used in common by the three churches was substantially higher than those regularly used by the Assemblies of God denomination. In similar fashion higher inferior ratings were more characteristic of

hymn-tunes used by the Assemblies of God denomination.

4. The musical quality of the hymn-tunes used by the Lutheran and Assemblies of God churches was superior to the musical quality of the hymn-tunes used by the Assemblies of God denomination.

   The musical level of superiority of Hymns of Glorious Praise was 18.7 per cent lower than the level of superiority for the two churches. The level of inferiority was 16.1 per cent greater for Hymns of Glorious Praise than for the hymn-tunes used in common by the two churches. These analyses indicated that the musical quality of the hymn-tunes used in common by the two churches was moderately higher than those regularly used by the Assemblies of God denomination. In similar fashion higher inferior ratings were more characteristic of hymn-tunes used by the Assemblies of God denomination.

5. The musical quality of the hymn-tunes used by the Baptist and Assemblies of God churches was approximately equal with the musical quality of the hymn-tunes used by the Assemblies of God denomination.

   The musical level of superiority of Hymns of Glorious Praise was 5.3 per cent greater than for the level of superiority for the two churches. The level of inferiority was 4.3 per cent greater in Hymns of Glorious Praise than for the hymn-tunes used in common by the two churches. These analyses indicated that

the musical quality of the hymn-tunes used in common by the two churches was approximately equal.

6. The Assemblies of God denomination does use hymn-tunes that were used in common by the Lutheran and Baptist denominations.

   Thirteen hymns, 14.3 per cent, of the 91 hymns used during the two year period (January, 1972, through December, 1973) by the Assemblies of God were used in common by the Lutheran, Baptist and Assemblies of God churches. Eleven hymns, 12.1 per cent, of the 91 hymns used during the two year period by the Assemblies of God were used in common by the Lutheran and Assemblies of God churches. Eighteen hymns, 19.8 per cent, of the 91 hymns used during the two year period by the Assemblies of God were used in common by the Baptist and the Assemblies of God churches.

The conclusions which have been made were based on the percentage forms of the samples drawn from the Assemblies of God hymn-tunes and the hymn-tunes used in common by the reference groups. These analyses apply to the hymn-tunes used in the three churches studied and were not intended to be generalized on a larger plane. For further definition studies might be replicated in other areas of the nation and the results compared.

RECOMMENDATIONS

In view of the limitations of the present study, several avenues of further research come to mind. The following represent some of the more salient possibilities, with each offering variations which would in themselves appear to be of considerable value:

1. A survey similar to the 1958 Music Survey should be replicated by the National Music Division as the trends of the denomination would differ at the present time from when the survey was taken. This can be seen by the denomination's inclusion of more of the traditional hymns in the 1969 Hymnal than were included in previously published songbooks. The survey should be designed to ascertain general trends in religious music, and should not only include questions regarding hymnody, but also should include questions regarding the whole music program of the denomination. Specific questions to solicit responses regarding the 1969 Hymnal, Hymns of Glorious Praise, should be asked. The Johnson study did include a question pertaining to the new Hymnal; however, that study was made too soon after the release of the Hymnal for a sufficient number of churches to have adopted the Hymnal, or to have evaluated its strengths and weaknesses. The survey should be conducted by the National Music Division rather than an

individual study to hopefully insure a greater degree of cooperation from the affiliated churches surveyed. The findings of the survey should be made known to those interested.

2. An educational program setting forth the values of sound hymnody would benefit the denomination in this author's view. Such a program should be established by the General Council of the Assemblies of God and implemented through the National Music Division. There are sufficient studies to show the value of religious training through the use of hymns. More attention should be given to the musical training of children and youth in the Assemblies of God churches, since such musical training can provide a sound basis for the teaching of doctrinal truths.
3. Prior to publishing another denominational hymnal, the Hymnbook Committee should carefully study the musical quality of the hymn-tunes to be added and ascertain the textual soundness to be in alignment with the Assemblies of God doctrine. The purpose of this would be two-fold:
   a) to ensure the Committee that the hymns to be added were of superior musical quality and were accurately stating the denomination's doctrinal position.
   b) to identify a greater number of superior quality hymns which could replace present-

ly used inferior quality hymns.

It seems obvious that much study needs to be done in the total music program of the Assemblies of God denomination. Since the literature revealed a scarcity of research done in hymnody and musical aspects of the Assemblies of God denomination, and the surveys which have been made may not accurately reflect the attitudes of the constituency at the present time, a replication of a survey similar to the 1958 Music Survey would provide assistance to other researchers interested in aiding the development of the Assemblies of God music program. It is hoped that the present study has added some small bit of knowledge to the practice of hymnody and has been of value in indicating some possible directions in which Assemblies of God hymnody may move.

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APPENDIX A

Criteria of Superior/Inferior Hymn-Tunes

Criteria of Superior Hymn-Tunes

Harmonic Characteristics

1. Frequent change of harmony within the phrase, often two or three changes per measure.

2. Diatonic harmony including only those chromatic alterations necessary to modulation.

3. Use of minor as well as major harmonies of the key.

4. The use of modal harmonies as in adaptations of plainsong.

Melodic-Rhythmic Characteristics

1. Diatonic melody, including chromatics only as alterations necessary to modulation.

2. Predominant use of basic note values in the melody, i.e., quarter notes in 4/4 time, interspersed with occasional notes of longer or shorter duration, moderate tempo.

3. Relatively longer and/or more varied melodic-rhythmic figures less frequently repeated within the phrase.

4. Very infrequent syncopation, and, when occurring, involving whole beats only.

Characteristics of Voice Relationship

1. Occasional use of parallel thirds and/or sixths between soprano and alto, interspersed with frequent perfect intervals.

2. A more melodic bass line, involving use of both major and minor harmonies, diatonic passing tones, and occasional inversions.

3. At least some degree of melodic and rhythmic independence of inner voices.

Criteria of Inferior Hymn-Tunes

Harmonic Characteristics

1. Infrequent change of harmony within the phrase, often less than one change per measure.

2. Chromatic harmonies, e.g., use of altered chords, chromatic varieties of the chord of the sixth, and added sixth chord, for purposes of embellishment rather than modulation.

3. Sliding harmonies.

4. Use of consecutive, unresolved minor sevenths in series on the sharp side of the key.

Melodic-Rhythmic Characteristics

1. Melodic chromaticism for purpose of embellishment rather than modulation.

2. Short melodic rhythmic figures consecutively and frequently repeated within the phrase.

3. Frequent syncopations involving divided portions of the beat.

4. Several consecutive notes of short duration alternating with one or more notes of longer duration, regularly repeated.

5. Predominant frequency in the melody of consecutive notes of short duration, dotted and/or even.

6. Typical waltz rhythm, i.e., triple unit pulse as in 6/8 measure and rather quick 3/4 measure, regular four measure phrase combined with frequent melodic notes of two or more beats duration and infrequent change of harmony within the phrase.

7. Typical fox-trot and two-step rhythms, i.e., slow to moderately fast steady quadruple measure, regular four measure phrase combined with frequent melodic notes of two or more beats duration and infrequent change of harmony within the phrase.

8. Holds on the upbeat, or where the hold does not coincide with the completion of a musical thought.

Characteristics of Voice Relationship

1. Predominant use of parallel thirds and/or sixths between soprano and alto frequently interspersed with augmented and/or diminished intervals, minor sevenths, ascending and descending chromatics, with only occasional perfect intervals.

2. Solo or duet passages in scale or arpeggio style against sustained tones in other voices.

3. Echo effects between two or more parts.

4. Echo type melody.

APPENDIX B

Assemblies of God

Music Division

Survey, 1948

and

Results

ASSEMBLIES OF GOD MUSIC DIVISION SURVEY

CONDUCTED JANUARY, 1958

Name of Church_____ Street_____

City_____ State_____ Pastor's Name_____

Church location: Downtown___ City suburb___ Town or small village___ Country___

What is the approximate average church attendance?

Sunday morning_____ evening_____

Who leads the song service?

Pastor___ Music Director___ Member of congregation___

What songs do you use?

Sunday morning: Hymns___ Gospel Songs___ Gospel Songs & Hymns___

Sunday evening: Hymns___ Gospel Songs___ Gospel Songs & Hymns___

What song book are you now using?_____

Have you seen our new book MELODIES OF PRAISE? Yes___ No___

If not, would you like to see a copy?_____

Yes	No	
___	___	Is music included in your church budget? How much?_____
___	___	Do you have an orchestra? How many members?_____ Beginners_____ Advanced_____
___	___	Do you have a choir? How many members?_____ Other choirs_____
___	___	Have you conducted any type clinic along the lines of music?

Yes No

___ ___ Have you composed or arranged any music?

___ ___ Do you have a music library with music and books about music?

___ ___ Does the church have a full-time Music Director?

Part-time: Yes___ No___

Director's name and address:_____

___ ___ Has the church thought of having a Music Director?

WOULD YOU LIKE TO SEE US PUBLISH THE FOLLOWING BOOKS?

Yes No

___ ___ A chorus book composed of old and new favorites.

___ ___ Simple gospel choir arrangements.

Advanced arrangements: Yes___ No___

___ ___ Worship choir arrangements.

___ ___ Simple gospel orchestrations.

Advanced orchestrations: Yes___ No___

___ ___ A book of orchestrations of songs found in MELODIES OF PRAISE.

___ ___ A small book of about 100 select songs to be used in various meetings.

___ ___ A Junior Church song book. A Primary Church song book: Yes___ No___

___ ___ Choir books for graded choirs with different age levels.

___ ___ A song book for young people.

___ ___ A song book composed of all the old Pentecostal

Yes No

songs.

___ ___ Song books for departmental opening exercises.

Which departments? Beginner___ Primary___ Junior___

Intermediate___ Young People___ Adult___

___ ___ Various special books: High Voice___ Low Voice___

Trio___ Quartet___ Others___

___ ___ Special program material for Easter, Christmas and Thanksgiving.

___ ___ Some good anthems (mainly Scripture) by our own Pentecostal song writers.

Textbooks and small booklets such as:

___ ___ 1. "The Place of Music in Our Pentecostal Worship."

___ ___ 2. "How to Conduct a Pentecostal Song Service."

___ ___ 3. "How to Organize and Develop a Music Department."

WOULD YOU BE INTERESTED IN THE FOLLOWING?

Yes No

___ ___ Music seminars to include all phases of music--viz., song leading, choir, etc.

___ ___ Music on tape on a rental or purchase basis for local broadcasts.

___ ___ An organization made up of all musicians in our fellowship.

___ ___ A national music convention.

Yes No

___ ___ A music seminar in connection with General Council.

Before___ After___ During___

___ ___ Music catalogue listing all available music.

___ ___ Some help in starting a choir. Orchestra:

Yes___ No___

___ ___ A plan to rent instruments to encourage new musicians.

THIS SECTION IS FOR OUR CHURCHES IN THE SOUTH

Yes No

___ ___ Does your congregation prefer shaped notes?

Do you? Yes___ No___

___ ___ Do you think MELODIES OF PRAISE in round notes will sell in your area?

___ ___ Do you think it will be necessary for us to produce MELODIES OF PRAISE in shaped notes to be acceptable to churches in your area?

___ ___ Are you using a shaped note song book now?

___ ___ Would you like to see us publish a southern book with shaped notes?

* * * * * * * * *

DON'T FORGET to give us your name and address so we can send you your free Music Bulletin.

Name_____

Address_____

REPORT OF MUSIC DIVISION SURVEY

CONDUCTED JANUARY, 1958

From: Music Division
By: Edwin Anderson
Subject: Report of Music Division Survey
Date: August 21, 1958

In January, 1958, a Church Music Survey was conducted by the Music Division. A questionnaire (see Appendix) was sent to our 7,800 churches to determine their musical status and also their needs. There were 1,088 returns; this represents a 14 per cent return of the questionnaires sent out.

As you can appreciate, all the questions were not answered on all the returns. However, in breaking down the results we based our percentages on the number of replies concerning the particular question.

Although projections and predictions can not be statistically made from the sample of replies, the results should be useful in giving us a significant description of a large group of our churches concerning music. These returns represent churches of various sizes and geographic locations. There are many interesting observations and conclusions to be drawn from this survey.

* * * * * * * *

The facts that follow were gathered from the following 1,088 churches representing not only all parts of the country, but also different locations, such as downtown, etc., who responded to the survey.

DOWNTOWN CHURCHES

Churches reporting--265; per cent of returns--25%
Total attendance----A.M. - 40,263; P.M. - 31,041
Average attendance--A.M. - 152; P.M. - 117

CITY SUBURB

Churches reporting--270; per cent of returns--25%
Total attendance----A.M. - 32,658; P.M. - 24,354
Average attendance--A.M. - 93; P.M. - 71

TOWN OR VILLAGE

Churches reporting--438; per cent of returns--40%
Total attendance----A.M. - 25,127; P.M. - 19,057
Average attendance--A.M. - 58; P.M. - 44

COUNTRY

Churches reporting-- 57; per cent of returns-- 5%
Total attendance----A.M. - 3,018; P.M. - 2,718
Average attendance--A.M. - 53; P.M. - 48

MISC. (These failed to give geographic location and attendance)

Churches reporting-- 58; per cent of returns-- 5%
Total attendance----A.M. - 1,848; P.M. - 1,460
Average attendance--A.M. - 84; P.M. - 68

Total A.M. attendance of 1,088 churches--102,914 or 14% of 7,800 churches.
*(Projected A.M. attendance of 7,800 churches--735,100)
Total P.M. attendance of 1,088 churches--78,632 or 14% of 7,800 churches.
*(Projected P.M. attendance of 7,800 churches--561,600)

Total average attendance A.M. - 98; P.M. - 75

* * * * * * * *

Various questions were asked in many areas:

	Replies	%
Who leads the song service?		
Pastor.	549	49
Music Director.	117	10
Member of Congregation.	584	52
(Some returns indicated more than one leads song service)		
What type songs do you use Sunday morning?		
Hymns	246	24
Gospel Songs.	61	06
Gospel Songs and Hymns.	702	70
What type songs do you use Sunday evening?		
Hymns	34	03
Gospel Songs.	282	26
Gospel Songs and Hymns.	747	71

	Replies	Yes %	No %
Is music included in your church budget? .	1,071	09	91
Do you have an orchestra? (Yes--437). . .	896	49	51
*(Projected orchestras in 7,800 churches--3,100)			

	Replies	Yes	No
How many members? 3,157; Average per orchestra--7			
Beginners - 49%; Advanced - 39%			
*(Projected members in 7,800 churches --22,500)			
Do you have a choir? (Yes--400).	1,009	40	60
*(Projected choirs in 7,800 churches --2,800)			
How many members? 7,325; Average per choir--18			
*(Projected members in 7,800 churches --52,300			
Have you conducted any type clinic along the lines of music?.	997	09	91
Have you composed or arranged any music?	999	22	78
*(Projected composers and arrangers in 7,800 churches--1,500)			
Do you have a music library with music and books about music?	993	22	78
Does the church have a full-time Music Director?.	1,037	08	92
A part-time Music Director?	326	38	62
Would you like to see us publish the following books?			
A chorus book composed of old and new favorites.	926	96	04
Simple gospel choir arrangements . . .	878	93	07
Advanced arrangements.	335	58	42
Worship choir arrangements	688	81	19
Simple gospel orchestrations	731	81	19
Advanced orchestrations.	268	56	44
A Junior Church song book.	799	83	17
A Primary Church song book	410	76	24
Choir books for graded choirs with different age levels	599	62	38
A song book for young people	761	78	22
A song book composed of all the old Pentecostal songs.	842	85	15
Song books for departmental opening exercises.	530	49	51
Beginner (144). 27%			
Primary (222). 42%			
Junior (251). 47%			
Intermediate (131). . .25%			
Young People (123). . .23%			
Adult (83) 16%			
Various special books	700	81	19
High Voice 24%			
Low Voice. 41%			
Trio 49%			

	Replies	Yes	No
Quartet 52%			
Others 16%			
Special program material for Easter, Christmas, and Thanksgiving.	967	92	08
Some good anthems (mainly Scripture) by our own Pentecostal song writers	700	79	21
Textbooks and small booklets such as:			
1. "The Place of Music in Our Pentecostal Worship".	782	85	15
2. "How to Conduct a Pentecostal Song Service".	876	87	13
3. "How to Organize and Develop a Music Department".	840	90	10
Would you be interested in the following?			
Music Seminars to include all phases of music--viz., song leading, choir, etc.	811	75	25
Music on tape on a rental or purchase basis for local broadcasts.	678	53	47
An organization made up of all musicians in our fellowship	661	53	47
A national music convention	648	50	50
A music seminar in connection with General Council	722	76	24
Before. 12% After. 04% During. 84%			
Music catalogue listing all available music	916	94	06
Music magazine (Survey at General Council booth).		79	21
Some help in starting a choir	710	75	25
Some help in starting an orchestra. .	293	75	25
A plan to rent instruments to encourage new musicians	670	63	37

We devoted a portion of the survey to our churches in the South. These results are based on returns from the 10 following states in the South representing a membership of approximately 210,000. (Alabama, Arkansas, Georgia, Mississippi, North Carolina, South Carolina, Kentucky, Louisiana, Tennessee, Texas)

	Yes %	No %
Does your congregation prefer shaped notes?. . . .	48	52
Do you think MELODIES OF PRAISE in round notes will sell in your area?	66	34
Do you think it will be necessary for us to produce MELODIES OF PRAISE in shaped notes		

	Yes	No
	%	%
to be acceptable to churches in your area?	44	56
Are you using a shaped note song book now?	57	43
Would you like to see us publish a southern book with shaped notes?	56	44

* * * * * * * *

NOTE: You will see that we have made some projections. We simply took the results of the questionnaire, based on actual returns, and projected them over our 7,800 churches. Here is an example: Our survey shows 437 orchestras out of 896 churches reporting. By projecting that figure over 7,800 churches, we would have 3,100 orchestras. A similar formula can be followed with each projection.

APPENDIX C

Johnson Questionnaire

QUESTIONNAIRE USED IN THE SURVEY

CONDUCTED FOR THIS PAPER
(Johnson, 1972)

A. General Information

1. Size of city where church is located:
   ( ) Up to 10,000 ( ) 10,000 - 25,000
   ( ) 25,000 - 75,000 ( ) 75,000 - 200,000
   ( ) 200,000 and up

2. Church location: ( ) Downtown ( ) Suburb
   ( ) Town ( ) Country

3. Your position in the church: ( ) Pastor
   ( ) Music Director ( ) Other _____

B. Hymn Information

1. What hymnal do you use?_____

2. To what extent does it meet the needs of your church?
   ( ) Extremely well ( ) Fairly well ( ) Adequately ( ) Inadequately
   Comments_____
   (continue on back)

3. Who selects the hymns? ( ) Pastor ( ) Music Director ( ) Both ( ) Other_____

4. Who leads the congregational singing? ( ) Pastor ( ) Music Director ( ) Both ( ) Other_____

5. When are the hymns chosen?_____

6. Are the hymns chosen with regard to sermon topic?
   ( ) Always ( ) Frequently ( ) Sometimes
   ( ) Never

7. From the following, check three hymns generally most suitable for <u>each</u> Sunday service.

	A.M.	P.M.
All Hail the Power	( )	( )
Amazing Grace	( )	( )
At Calvary	( )	( )
Blessed Assurance	( )	( )
Holy, Holy, Holy	( )	( )
How Great Thou Art	( )	( )
I Love to Tell the Story	( )	( )
I Will Sing the Wondrous Story	( )	( )
What a Friend We Have in Jesus	( )	( )
When I Survey the Wondrous Cross	( )	( )

8. Have you seen the new Assemblies of God hymnal, Hymns of Glorious Praise? ( ) Yes ( ) No If yes, what is your opinion of it?_____

_____

C. Choir Information

1. Do you have an adult choir? ( ) Yes ( ) No How many members?____ Other choirs?_____

2. When does the adult choir sing? ( ) Sunday A.M. ( ) Sunday P.M. ( ) Special occasions
Other choirs?_____

3. Please list three recent adult choir selections.

Name	Composer/Arranger

4. Are the selections chosen with regard to sermon topic?
( ) Always ( ) Frequently ( ) Sometimes
( ) Never

D. Instruments

1. Do you have an orchestra? ( ) Yes ( ) No

2. Which service(s) do they participate in?
( ) Sunday A.M. ( ) Sunday P.M. ( ) Special occasions

3. How frequently do they present a special selection?

_____

4. What other instrumental groups do you have?_____

5. What accompaniment do you use in your services?_____

E. Special Vocal Groups

1. Do you use soloists in the services? ( ) Yes ( ) No
( ) Sunday A.M. ( ) Sunday P.M.

2. Do you use vocal groups other than the choir? ( ) Yes ( ) No ( ) Sunday A.M. ( ) Sunday P.M.

3. What kind of groups?_____

F. Personnel and Miscellaneous

1. Does the church have a salaried pastor? ( ) Yes ( ) No ( ) Full-time ( ) Part-time

2. What is his training (formal and/or practical)?

3. Does the church have a salaried music director? ( ) Yes ( ) No ( ) Full-time ( ) Part-time

4. What musical training (formal and/or practical) has he had?

_____

5. Is the background of the pastor ( ) Pentecostal? ( ) Other?_____ the music director ( ) Pentecostal? ( ) Other?_____

6. Does the music director have responsibilities other than music? ( ) Yes ( ) No What are they?____

_____

(continue on back)

7. Is the music department included in your church budget? ( ) Yes ( ) No If yes, approximately what percentage (including salaries)?_____

8. Do you have a music library (i.e., books about music)? ( ) Yes ( ) No

G. General Comments

1. Use the back of this sheet to sketch a typical or usual order you would follow in a Sunday morning service. (Invocation, hymns, prayer, etc.)

2. What additions and/or improvements would you like to see in your own church music program?_____

_____

3. Would you favor leadership from national headquarters (i.e., seminars on song leading, choir directing, etc., national conventions, periodicals or pamphlets on organizing musical groups, catalogues, etc.)? ( ) Yes ( ) No
Why?_____

_____

_____

4. Any other comments?_____

_____

_____

THANK YOU FOR YOUR TIME AND COOPERATION

APPENDIX D

Topical Index

Hymns of Glorious Praise

Adoration (Entries retained)

All Hail the Power
All That Thrills My Soul
Hallelujah! What a Saviour
Holy, Holy, Holy
Jesus, the Son of God
My Jesus, I Love Thee
Praise Him! Praise Him!
The Name of Jesus
To God Be the Glory
What a Wonderful Saviour
Wonderful Saviour

Adoration (Entries added)

A Mighty Fortress Is Our God
All for Jesus
All Glory, Laud and Honor
All Hail the Power (Ellor)
All Hail the Power (Shrubsole)
All I Need
Almighty Father, Strong to Save
Blessed Assurance
Blessed Be the Name
Brethren, We Have Met to Worship
Come, Christians, Join to Sing
Come, Thou Almighty King
Come, Thou Fount
Come, We that Love the Lord
Crown Him with Many Crowns
Exalt His Name Together
Fairest Lord Jesus
For All the Saints
For the Beauty of the Earth
Glory to His Name
Great is Thy Faithfulness
Hark! Ten Thousand Harps and Voices
Hosanna, Loud Hosanna
I Am His, and He Is Mine
I Love Thy Kingdom, Lord
I Sing the Mighty Power of God
Jesus Shall Reign
Jesus, the Very Thought of Thee
Joyful, Joyful, We Adore Thee
Love Divine
Majestic Sweetness Sits Enthroned
May Jesus Christ Be Praised
More Love to Thee
My Wonderful Lord
Now Thank We All Our God
O For a Thousand Tongues
O God, Our Help in Ages Past

O Worship the King
Oh, How I Love Jesus
Our Great Saviour
Praise God From Whom All Blessings Flow
Praise, My Soul, The King of Heaven
Praise Our God
Praise the Saviour
Praise Ye the Lord, the Almighty
Rejoice, the Lord Is King
Rejoice, Ye Pure in Heart
Sun of My Soul
Take the Name of Jesus With You
That Beautiful Name
The Church's One Foundation
There's a Widness
We Praise Thee, O God, Our Redeemer
Wonderful

Adoration (Entries deleted)

I Love Him
Sweeter Than All
Praise the Lord

Aspiration (Entries retained)

Deeper, Deeper
Higher Ground
I Am Thine, O Lord
I Need Thee Every Hour
More About Jesus
My Faith Looks Up to Thee
Nearer, My God to Thee
Oh! to Be Like Thee

Aspiration (Entries added)

A Christian Home
A Closer Walk with Thee
Abide With Me
Beneath the Cross of Jesus
Deeper and Deeper
I Need Jesus
I Would Be Like Jesus
Just a Closer Walk with Thee
More Like the Master
O Love that Wilt Not Let Me Go
O Master, Let Me Walk with Thee (Smith)
O Master, Let Me Walk with Thee (Schumann)
Open My Eyes, That I May See
Saviour, More than Life to Me
Something for Thee

The Rock That Is Higher than I
When We See Christ

Aspiration (No entries deleted)

Assurance (Entries retained)

Blessed Quietness
Friendship with Jesus
God Will Take Care of You
He Hideth My Soul
He Took My Sins Away
He's a Wonderful Saviour
Hiding in Thee
How Firm a Foundation
I Belong to the King
I Know God's Promise Is True
I Know Whom I Have Believed
In the Garden
It Is Well with My Soul
I've Anchored in Jesus
I've Believed the True Report
Jesus, Lover of My Soul
Leaning on the Everlasting Arms
Like a Mighty Sea
Moment by Moment
My Redeemer
No Not One
Saved by the Blood
Saved, Saved
Standing on the Promises
Still Sweeter Every Day
The Haven of Rest
The Lily of the Valley
The Solid Rock
What a Friend
When I See the Blood
"Whosoever" Meaneth Me
Yesterday, Today, Forever

Assurance (Entries added)

A Child of the King!
A Mighty Fortress
A Shelter in the Time of Storm
Be Still, My Soul
Blessed Assurance
Constantly Abiding
Count Your Blessings
Glorious Things of Thee Are Spoken
Hallelujah, 'Tis Done
He is Able to Deliver Thee

He Leadeth Me
Higher than the Mountain
I Am His, and He Is Mine
I Know That My Redeemer Liveth
I Know Who Holds Tomorrow
In Times Like These
I've Found a Friend
Jesus Is All I Need
Jesus Is All the World to Me
Jesus Never Fails
Jesus Will Walk with Me
My Anchor Holds
Never Alone
Nothing Between
O God, Our Help in Ages Past
Satisfied
Surely Goodness and Mercy
Tell It to Jesus
The Lord is My Shepherd
The Lord's My Shepherd
The Rock That Is Higher Than I
Thou Thinkest, Lord, of Me
We Have An Anchor
We'll Understand it Better
When We See Christ
Where Jesus Is, 'Tis Heaven
Wonderful, Wonderful Jesus!
Yield Not to Temptation

Assurance (Entries deleted)

I Know My Name Is There
I've Received An Invitation
Jesus Is Real to Me
Mine At Last
Only Jesus
This World Is Not My Home

Baptism, Water (Entries retained)

Follow On
Where He Leads Me

Baptism, Water (Entries added)

Baptized into Our Saviour's Death
Come, Holy Spirit, Dove Divine
Follow, I Will Follow Thee
Where He Leads, I'll Follow

Baptism, Water (No entries deleted)

Camp Meeting (Entries retained)

I Am On My Way to Heaven
I've Believed the True Report
Victory Ahead
Victory in Jesus
When Jesus Returns for His Own
When the Roll Is Called Up Yonder

Camp Meeting (Entries added)

Camping in Canaan's Land
Dwelling in Beulah Land
Everybody Will Be Happy Over There
Farther Along
Fill My Way with Love
He Sets Me Free
Hold the Fort
How Beautiful Heaven Must Be
I Am Bound for the Promised Land
I Feel Like Traveling On
I Would Not Be Denied
I'll Be Satisfied
I'll Fly Away
I'll Meet You in the Morning
Jesus, Hold My Hand
Just a Closer Walk with Thee
Just a Little While
Just Over in the Glory Land
Kneel at the Cross
Living by Faith
Looking for a City
Mansion Over the Hilltop
No Tears in Heaven
The Glory-Land Way
The Old Time Religion
We're Marching to Zion
What a Day that will Be
Won't It Be Wonderful There!

Camp Meeting (No entries deleted)

Children's Hymns (Entries retained)

Christ Arose
Have Thine Own Way, Lord
In My Heart There Rings a Melody
Jewels
My Jesus I Love Thee
Onward Christian Soldiers
Silent Night! Holy Night!

Trust and Obey
You May Have the Joybells

Children's Hymns (Entries added)

Away in a Manger
Bring Them In
Count Your Blessings
Fairest Lord Jesus
Faith of Our Fathers
Faith of Our Mothers
For the Beauty of the Earth
Hear Our Prayer, O Lord
Hosanna, Loud Hosanna
Jesus Loves Even Me
Oh, How I Love Jesus
Praise God, From Whom All Blessings Flow
Saviour, Like a Shepherd Lead Us
The Lord Is My Shepherd
This Is My Father's World
Who is on the Lord's Side?

Children's Hymns (Entries deleted)

I'll Be a Sunbeam
Jesus Loves the Children

Church (Entries retained)

A Glorious Church
Bless Be the Tie That Binds
Onward Christian Soldiers

Church (Entries added)

A Mighty Fortress Is Our God
Brethren, We Have Met to Worship
Faith of Our Fathers
Glorious Things of Thee Are Spoken
Hear Our Prayer, O Lord
I Love Thy Kingdom, Lord
Lead On, O King Eternal
O For a Thousand Tongues
Our Mission
Rise Up, O Men of God (Walter)
Rise Up, O Men of God (Williams)
Soldiers of Immanuel
The Church's One Foundation
We Gather Together

Church (No entries deleted)

Closing Hymns (Entries retained)

God Be with You

Closing Hymns (Entries added)

Take the Name of Jesus With You
The Lord Bless You and Keep You

Closing Hymns (No entries deleted)

Choruses (Entries retained)

In My Heart There Rings a Melody

Choruses (Entries listed in Spiritual Songs but deleted from Hymns of Glorious Praise. The topic "choruses" is not used in Hymns of Glorious Praise. In Spiritual Songs it represents two and three stanza through-composed pieces which resemble refrains.)

Ask and Ye Shall Receive
Everybody Ought to Love Jesus
Every Day
Get God's Sunshine Into Your Heart
Hallelujah
He's Mine
I Love My Jesus
I Love Thee
Into My Heart
Jesus Is My Light
Joy in My Heart
Keep Me True
Let Others See Jesus In You
Oh, I'm Satisfied
One Door, and Only One
Out of the Mud and the Mire
Resting In Jesus
Roll off Your Burdens on Jesus
Saved Through the Blood
Send a Revival
Send Down the Power
The Birds Upon the Tree-Tops
What the World Needs Is Jesus

Comfort (Entries retained)

Friendship with Jesus
Hiding in Thee
I Am Thine, O Lord
Jesus Lover of My Soul
Just as I Am

Leaning on the Everlasting Arms
Moment by Moment
My Faith Looks Up to Thee
No, Not One!
Rock of Ages
Sweet Hour of Prayer
The Cross Is Not Greater
The Great Physician
The Name of Jesus
What a Friend We Have In Jesus
Wonderful Peace (Cooper)
Wonderful Peace (Lillenas)

Comfort (Entries added)

Abide With Me
Be Still, My Soul
Burdens Are Lifted at Calvary
Close to Thee
Come, Ye Disconsolate
Farther Along
He Is So Precious to Me
He Leadeth Me
He the Pearly Gates Will Open
Hidden Peace
His Yoke Is Easy
I Must Tell Jesus
Jesus Never Fails
Jesus Understands
Jesus Will Walk with Me
Like a River Glorious
Near to the Heart of God
Saved by Grace
Some Golden Daybreak
Sweet Peace, the Gift of God's Love
Take the Name of Jesus With You
Tell it To Jesus
The Lord Is My Shepherd
The Lord's My Shepherd
The Rock That Is Higher Than I
Thou Thinkest, Lord, Of Me
Under His Wings
Where Jesus Is, 'Tis Heaven

Comfort (Entries deleted)

Hide You In the Blood
Only Believe

Commitment for Service (Entries retained)

Deeper, Deeper

Go!
If Jesus Goes With Me
I'll Go Where You Want Me to Go
Speak, My Lord
Where He Leads Me

Commitment for Service (Entries added)

A Charge to Keep Have I
Anywhere With Jesus
Beneath the Cross of Jesus
Channels Only
Deeper and Deeper
Give of Your Best to the Master
Jesus, Use Me
Make Me a Blessing
Must Jesus Bear the Cross Alone?
Open My Eyes, That I May See
Ready
The Regions Beyond
The Vision
Where He Leads, I'll Follow

Commitment for Service (No entries deleted)

Consecration (Entries retained)

Follow On
Have Thine Own Way, Lord
Have Thy Way, Lord
I Am Thine, O Lord
I Need Thee Every Hour
If Jesus Goes With Me
I'll Live For Him
Is Your All on the Altar
Speak, My Lord
When I Survey the Wondrous Cross
Where He Leads Me

Consecration (Entries added)

All for Jesus
Anywhere With Jesus
Breathe on Me, Breath of God
Cleanse Me
Close to Thee
Follow, I Will Follow Thee
Give of Your Best to the Master
Guide Me, O Thou Great Jehovah (Hastings)
Guide Me, O Thou Great Jehovah (Hughes)
His Way with Thee
Holy Ghost, with Light Divine

I Am Resolved
I Surrender All
In the Service of the King
Jesus Calls Me
Jesus, I My Cross Have Taken
Jesus, Use Me
Make Me a Blessing
More Love to Thee
Must Jesus Bear the Cross Alone?
Nothing Between
O Love that Wilt Not Let Me Go
Oh Jesus, I Have Promised
Ready
Saviour, More than Life to Me
Something for Thee
Take My Life and Let It Be
We'll Work Till Jesus Comes
Where He Leads, I'll Follow
Whiter Than Snow

Consecration (Entries deleted)

Humble Thyself to Walk
I'm Going Through

Creation (No entries retained)

Creation (Entries added)

All Creatures of Our God and King
Children of the Heavenly Father
Fairest Lord Jesus
For the Beauty of the Earth
Great is Thy Faithfulness
I Sing the Mighty Power of God
Joyful, Joyful, We Adore Thee
May Jesus Christ Be Praised
O Worship the King
This Is My Father's World
We Praise Thee, O God, Our Redeemer

Creation (No entries deleted)

Cross (Entries retained)

Alas! And Did My Saviour Bleed
At the Cross
Hallelujah! What a Saviour
He Was Nailed to the Cross
I Remember Calvary
Jesus Paid It All
More About Jesus

Near the Cross
On the Cross of Calvary
Rock of Ages
The Old Rugged Cross
When I Survey the Wondrous Cross

Cross (Entries added)

At Calvary
Beneath the Cross of Jesus
Blessed Redeemer
Blest Feast of Love Divine
Burdens are Lifted at Calvary
Calvary Covers It All
Calvary's Stream Is Flowing
Glory to His Name
I Gave My Life for Thee
I See a Crimson Stream
In the Cross of Christ I Glory
Jesus, I My Cross Have Taken
Kneel at the Cross
Lead Me To Calvary
Must Jesus Bear the Cross Alone
O Sacred Head, Now Wounded
One Day
Room at the Cross
The Banner of the Cross
The Unveiled Christ
The Way of the Cross Leads Home
There Is a Fountain Filled with Blood
There Is a Green Hill Far Away
Worthy Is the Lamb
Wounded for Me

Cross (No entries deleted)

Divine Healing (Entries retained)

The Great Physician
The Healing Waters

Divine Healing (Entries added)

Healing at the Fountain
The Healer
The Hem of His Garment

Divine Healing (Entries deleted)

By His Stripes We Are Healed

Faith (Entries retained)

I Know Whom I Have Believed
It Is Well With My Soul
Launch Out
Leaning on the Everlasting Arms
My Faith Looks Up to Thee
'Tis So Sweet to Trust in Jesus

Faith (Entries added)

A Mighty Fortress Is Our God
By My Spirit
Faith Is the Victory
Faith of Our Fathers
Faith of Our Mothers
Hallelujah! 'Tis Done!
Lean on His Arms
Living by Faith
Lord, I Believe
Try Jesus

Faith (Entries deleted)

Lift Me Up Above the Shadows

Father's Day (No entries retained)

Father's Day (Entries added)

A Christian Home
Faith of Our Fathers
God of Our Fathers
Rise Up, O Men of God! (Walter)
Rise Up, O Men of God! (Williams)
The Son of God Goes Forth to War

Father's Day (No entries deleted)

Funeral Hymns (Entries retained)

My Jesus, I Love Thee
Nearer, My God, to Thee

Funeral Hymns (Entries added)

Abide With Me
For All the Saints
More Love to Thee

Funeral Hymns (Entries deleted)

Face to Face

Safe in the Arms of Jesus
The Last Mile of the Way
When They Ring the Golden Bells

God, The Father (Entries retained)

To God Be the Glory

God, The Father (Entries added)

A Child of the King!
A Mighty Fortress Is Our God
Almighty Father, Strong to Save
Great is Thy Faithfulness
Guide Me, O Thou Great Jehovah (Hastings)
Guide Me, O Thou Great Jehovah (Hughes)
Joyful, Joyful, We Adore Thee
Now Thank We All Our God
O God, Our Help in Ages Past
O Worship the King
Praise, My Soul, the King of Heaven
Praise Our God
There's a Wideness
This Is My Father's World
We Praise Thee, O God, Our Redeemer

God, The Father (No entries deleted)

Guidance (Entries retained)

Follow On
God Be With You
I'll Go Where You Want Me to Go
Where He Leads Me

Guidance (Entries added)

All the Way My Saviour Leads
Anywhere With Jesus
Be Still, My Soul
Close to Thee
Follow, I Will Follow Thee
Footsteps of Jesus
God Leads Us Along
Guide Me, O Thou Great Jehovah (Hastings)
Guide Me, O Thou Great Jehovah (Hughes)
He Leadeth Me
His Yoke is Easy
Holy Spirit, Faithful Guide
Jesus, Saviour, Pilot Me
Lead On, O King Eternal
O Master, Let Me Walk With Thee (Smith)

O Master, Let Me Walk With Thee (Schumann)
Oh, Jesus, I Have Promised
Open My Eyes, That I May See
Saviour, Like a Shepherd Lead Us
Stepping in the Light
Surely Goodness and Mercy
The Lord Is My Shepherd
The Lord's My Shepherd
Where He Leads, I'll Follow

Guidance (Entries deleted)

It Is Glory Just to Walk With Him
Watching You

Heaven (Entries retained)

My Saviour First of All
O I Want to See Him
O That Will Be Glory
When the Roll Is Called Up Yonder
When We All Get to Heaven

Heaven (Entries added)

Beulah Land
Everybody Will Be Happy Over There
For All the Saints
He the Pearly Gates Will Open
How Beautiful Heaven Must Be
I'll Meet You in the Morning
Just Over in the Glory Land
Looking for a City
Mansion Over the Hilltop
Marching On
No Tears in Heaven
Saved by Grace
We're Marching to Zion
What a Day That Will Be
When We See Christ
Won't It Be Wonderful There?

Heaven (Entries deleted)

Glory To God, Hallelujah!
In The City Where the Lamb Is The Light
In The New Jerusalem

Holiness (Entries retained)

A Glorious Church
Fill Me Now

Higher Ground
Is Your All On the Altar
More About Jesus
Under the Blood

Holiness (Entries added)

Breathe On Me, Breath of God
Channels Only
Give Me Jesus
His Way With Thee
Holiness Unto the Lord
Holy Ghost, with Light Divine
I Surrender All
Love Divine
More Like the Master
Nothing Between
Take Time to Be Holy
The Cleansing Wave
Thy Word Is a Lamp to My Feet
Whiter Than Snow
Yield Not to Temptation

Holiness (No entries deleted)

Holy Spirit (Entries retained)

Blessed Quietness
The Comforter Has Come
Bring Your Vessels, Not a Few
Fill Me Now
More Abundantly
Waiting on the Lord
Pentecostal Power
Send the Fire
'Tis Burning in My Soul

Holy Spirit (Entries added)

Breathe on Me
Breathe on Me, Breath of God
By My Spirit
Channels Only
He Abides
His Way with Thee
Holy Ghost with Light Divine
Holy Spirit, Faithful Guide
Open My Eyes, That I May See
Old-Time Power (Rader)
Old-Time Power (Tillman)
Pentecostal Fire Is Falling
The Fire Is Burning

Holy Spirit (Entries deleted)

Breathe Upon Us
Come, Holy Spirit, Come
Pentecost In My Soul
The Breath of God
When the Holy Ghost Abides

Incarnation (Entries retained)

Joy to the World
Silent Night! Holy Night!

Incarnation (Entries added)

Angels From the Realms of Glory
Angels We Have Heard on High
As with Gladness Men of Old
Away in a Manger
Good Christian Men, Rejoice
Hark! The Herald Angels Sing
I Heard the Bells on Christmas Day
It Came upon the Midnight Clear
O Come, All Ye Faithful
O Come, O Come, Emmanuel
O Little Town of Bethlehem
O Thou Joyous Day
The First Noel
There's a Song in the Air
Thou Didst Leave Thy Throne
We Three Kings of Orient Are
What Child Is This?
While Shepherds Watched Their Flocks

Incarnation (Entries deleted)

Glory To God in the Highest

Infant Dedication (Entries retained)

Jewels

Infant Dedication (Entries added)

Saviour, Like a Shepherd Lead Us
See Israel's Gentle Shepherd Stand
When Mothers of Salem

Infant Dedication (No entries deleted)

Invitation (Entries retained)

Almost Persuaded

Are You Washed in the Blood?
I Am Coming, Lord
Is Thy Heart Right With God?
Jesus, I Come
Jesus Is Calling
Jesus Is Passing This Way
Just As I Am
Let Jesus Come into Your Heart
Look to the Lamb of God
Lord, I'm Coming Home
Only Trust Him
Softly and Tenderly
There Is Power in the Blood

Invitation (Entries added)

Come, Sinner, Come
Come, Ye Disconsolate
Don't Turn Him Away
I Am Praying for You
Pass Me Not
Room at the Cross for You
Tell It to Jesus
The Saviour Is Waiting
There's a Great Day Coming
There's a Wideness
Whiter Than Snow
Why Do You Wait
Ye Must Be Born Again

Invitation (No entries deleted)

Jesus Christ, The Son (Entries retained)

All Hail the Power of Jesus Name (Holden)
All That Thrills My Soul
Friendship with Jesus
He Hideth My Soul
He Keeps Me Singing
He's A Wonderful Saviour
Hiding in Thee
I Will Praise Him
It's Just Like His Great Love
I've Anchored in Jesus
Jesus, Lover of My Soul
Jesus, The Son of God
More About Jesus
My Jesus, I Love Thee
My Saviour's Love
No, Not One!
Oh! To Be Like Thee
Praise Him!

Since Jesus Came into My Heart
Still Sweeter Every Day
The Great Physician
The Lily of the Valley
The Name of Jesus
'Tis So Sweet to Trust In Jesus
What a Friend We Have In Jesus
What a Wonderful Saviour
Wonderful Saviour
Yesterday, Today, Forever

Jesus Christ, the Son (Entries added)

All For Jesus
All Glory, Laud and Honor
All Hail the Power (Ellor)
All Hail the Power of Jesus Name (Shrubsole)
All I Need
All the Way My Saviour Leads Me
Baptized into Our Saviour's Death
Blessed Assurance
Blessed Be the Name
Close to Thee
Come Christian, Join to Sing
Crown Him with Many Crowns
Exalt His Name Together
Fairest Lord Jesus
Footsteps of Jesus
For All the Saints
Glory to His Name
He Is So Precious to Me
He Leadeth Me
Hosanna, Loud Hosanna
I Must Tell Jesus
I Need Jesus
I Would Be Like Jesus
In Times Like These
Isn't the Love of Jesus Something Wonderful?
I've Found a Friend
Jesus Calls Us
Jesus Is All I Need
Jesus Is All the World to Me
Jesus Is the Joy of Living
Jesus Loves Even Me
Jesus Saviour, Pilot Me
Jesus Shall Reign
Jesus the Very Thought of Thee
Jesus Understands
Joy in Serving Jesus
Majestic Sweetness Sits Enthroned
May Jesus Christ Be Praised
More Like the Master

More Love to Thee
Must Jesus Bear the Cross Alone?
My All in All
My Wonderful Lord
Now I Belong to Jesus
O For a Thousand Tongues
Oh, Jesus, I Have Promised
Oh, How I Love Jesus
Our Great Saviour
Praise the Saviour
Saviour, Like a Shepherd Lead Us
Saviour, More than Life to Me
Since the Saviour Found Me
Sweeter as the Years Go by
Take the Name of Jesus With You
Tell It to Jesus
That Beautiful Name
The Lord Is My Shepherd
The Lord's My Shepherd
Trusting Jesus
Try Jesus
Where Jesus Is, 'Tis Heaven
Wonderful, Wonderful Jesus!

Jesus Christ, the Son (Entries deleted)

His Face Will Outshine Them All
Lift Him Up

Missions (No entries retained)

Missions (Entries added)

Go Tell the Untold Millions
Go Ye Into All the World
Jesus Shall Reign
O Zion, Haste
Our Mission
Reach Your Arms Around the World
Rescue the Perishing
Send the Light
The Call for Reapers
Till the Whole World Knows
Unto the Uttermost
We've a Story to Tell
Work, for the Night Is Coming

Missions (Entries deleted)

Go and Tell
He Was Not Willing
Speed the Light

Who Will Go?

Mother's Day (No entries retained)

Mother's Day (Entries added)

A Christian Home
Faith of Our Mothers
Now Thank We All Our God
When Mothers of Salem

Mother's Day (No entries deleted)

Patriotic Hymns (No entries retained)

Patriotic Hymns (Entries added)

America
America, the Beautiful
Battle Hymn of the Republic
God of our Fathers
God Save America
God Save the Queen
The Star Spangled Banner

Patriotic Hymns (No entries deleted)

Prayer (Entries retained)

Sweet Hour of Prayer
What a Friend We Have in Jesus

Prayer (Entries added)

Abide With Me
Brethren, We Have Met to Worship
Come, Ye Disconsolate
Great Is Thy Faithfulness
Hear Our Prayer, O Lord
I Am Praying for You
I Must Tell Jesus
Near to the Heart of God
O Master, Let Me Walk With Thee (Smith)
O Master, Let Me Walk With Thee (Schumann)
Saviour, Like a Shepherd Lead Us
Sun of My Soul
Take Time to Be Holy
Teach Me to Pray
Tell It to Jesus

The Beautiful Garden of Prayer
There Shall Be Showers of Blessing
'Tis the Blessed Hour of Prayer
Whiter Than Snow

Prayer (Entries deleted)

Leave It There

Proclamation (Entries retained)

Honey in the Rock
I Love to Tell the Story
Jesus Saves
Look to the Lamb of God
There Is Power in the Blood
You May Have the Joybells

Proclamation (Entries added)

Come Unto Me
He Is Able to Deliver Thee
I Will Sing the Wondrous Story
Jesus Breaks Every Fetter
Let King Jesus Reign
Look and Live
O Zion Haste
One Day
Ring the Bells of Heaven
Tell Me the Old, Old Story
Tell Me the Story of Jesus
The Light of the World Is Jesus
The Way of the Cross Leads Home
Whosoever Will
Wonderful
Ye Must Be Born Again

Proclamation (Entries deleted)

I'm Happy In Jesus Christ
Sing His Praise
Wonderful Story of Love

Redemption (Entries retained)

Are You Washed in the Blood
He Brought Me Out
He Ransomed Me
I Know Whom I have Believed

It's Just Like His Great Love
Jesus, Lover of My Soul
Jesus Paid It All
More Abundantly
My Burdens Rolled Away
My Redeemer
My Saviour First of All
Nor Silver Nor Gold
Nothing But the Blood
Only a Sinner
Redeemed
Saved by the Blood
Saved! Saved!
Since I Have Been Redeemed
When I See the Blood
Yes, I Know

Redemption (Entries added)

A New Name in Glory
Amazing Grace
And Can It Be That I Should Gain
At Calvary
Beneath the Cross of Jesus
Blessed Be the Fountain
Blessed Redeemer
Burdens are Lifted at Calvary
Christ Receiveth Sinful Men
Come, Thou Fount
Grace Greater Than Our Sin
He Lifted Me
He Ransomed Me
Higher than the Mountain
I Know That My Redeemer Liveth
In Times Like These
Isn't the Love of Jesus Something Wonderful
I've Found a Friend
Majestic Sweetness Sits Enthroned
My Sins Are Blotted Out, I Know!
Now I Belong to Jesus
O For a Thousand Tongues
Oh Say, But I'm Glad
Saved by Grace
Such Love
Sunlight
Surely Goodness and Mercy
Sweeter as the Years Go By
Tell Me the Old, Old Story
The Blood Has Never Lost Its Power
The Cleansing Wave
The Hem of His Garment
The Old Account Settled

The Unveiled Christ
There Is a Fountain Filled with Blood
There's a Wideness
Washed in the Blood
Wounded for Me

Redemption (Salvation) (Entries deleted)

God's Grace
His Grace Is Enough For Me
I Believe Jesus Saves
Jesus Has Lifted Me
Saved to the Uttermost
'Twas a Glad Day When Jesus Found Me
While Jesus Whispers to You

Responses (No entries retained)

Responses (Entries added)

Glory Be to the Father
Hear Our Prayer, O Lord
Praise God, From Whom All Blessings Flow
The Lord Bless You and Keep You

Responses (No entries deleted)

Resurrection (Entries retained)

Christ Arose

Resurrection (Entries added)

All Glory, Laud and Honor
Christ the Lord Is Risen
Crown Him With Many Crowns
Death Hath No Terrors
I Know That My Redeemer Liveth
Hark! Ten Thousand Harps and Voices
He Lives
Hosanna, Loud Hosanna
One Day
Rejoice, the Lord is King!

Resurrection (Entries deleted)

Jesus Lives

Revival (Entries retained)

Like a Mighty Sea

Revive Us Again

Revival (Entries added)

Cleanse Me
Springs of Living Water
There Shall Be Showers of Blessing

Revival (No entries deleted)

Second Coming of Christ (Entries retained)

Christ Returneth
Hallelujah! What a Saviour
He's Coming Soon
In the Twinkling of an Eye
Jewels
We Shall See the King
When the Roll Is Called Up Yonder

Second Coming of Christ (Entries added)

For All the Saints
Hark! Ten Thousand Harps and Voices
Hasten Thy Glorious Coming, Lord
He Is Coming Again
Is It the Crowning Day?
Jesus Is Coming Again
Lo! He Comes With Clouds Descending
O Come, O Come, Emmanuel
One Day
Some Golden Daybreak
We'll Work Till Jesus Comes
When the Saviour Comes Again
When We See Christ
Will Jesus Find Us Watching?
Wounded for Me

Second Coming of Christ (Entries deleted)

Caught Up
In the Great Triumphant Morning
Jesus Is Coming
Jesus Is Coming, Hallelujah
Jesus Is Coming Soon
Looking for That Blessed Hope
Our Lord's Return to Earth Again
The Message of His Coming
When the Redeemed Are Gathering In

Service (Entries retained)

I Love to Tell the Story
Let the Lower Lights Be Burning
Onward Christian Soldiers

Service (Entries added)

As a Volunteer
Bring Them In
Bringing in the Sheaves
Footsteps of Jesus
Hold the Fort
In the Service of the King
Lead on, O King Eternal
Marching On
Must Jesus Bear the Cross Alone?
O Master, Let Me Walk with Thee (Smith)
O Master, Let Me Walk with Thee (Schumann)
Ready
Rescue the Perishing
Rise Up, O Men of God (Walter)
Rise Up, O Men of God (Williams)
Soldiers of Christ, Arise
Soldiers of Immanuel
Sound the Battle Cry!
Stand Up for Jesus
The Banner of the Cross
The Son of God Goes Forth to War
Throw Out the Lifeline
True Hearted, Whole Hearted
Victory All the Time
We'll Work Till Jesus Comes
We're Marching to Zion
Who Is On the Lord's Side?
Work, for the Night Is Coming

Service (No entries deleted)

Solos and Specials (No entries retained)

Solos and Specials (No entries added)

Solos and Specials (Entries deleted)

At the Judgment Bar
Come to Me and Rest
Confidence
God Is Still on the Throne
Have I Forgotten?
Jesus Opened Up the Way

My Earnest Prayer
My Sheep Know My Voice
Oh, It Is Wonderful
Strength, Security, Sufficiency
The Lord Hath Need of You
Thou Wilt Keep Him In Perfect Peace
Thy Gentle Call
'Tis Jesus
'Tis Love Redeeming Love
Victory In Jesus
Wonderful Grace of Jesus

Testimony (Entries retained)

All That Thrills My Soul
He Brought Me Out
He Keeps Me Singing
He Ramsomed Me
He Took My Sins Away
He's A Wonderful Saviour to Me
I Belong to the King
I Know Whom I Have Believed
In My Heart There Rings a Melody
In Tenderness He Sought Me
It Is Mine
It Is Truly Wonderful
It is Well With My Soul
It's Just Like His Great Love
I've Anchored in Jesus
Joy Unspeakable
Love Found a Way
Love Lifted Me
My Burdens Rolled Away
My Saviour's Love
No Not One
Nor Silver Nor Gold
Only a Sinner
Redeemed
Saved, Saved
Since I Have Been Redeemed
Since Jesus Came Into My Heart
Still Sweeter Every Day
The Hallelujah Side
The Lily of the Valley
Victory
Victory In Jesus
"Whosoever" Meaneth Me
Yes I Know

Testimony (Entries added)

A Child of the King!

A New Name In Glory
At Calvary
By His Grace
Hallelujah, 'Tis Done!
Happy Day
Heavenly Sunlight
He Is So Precious to Me
He Lifted Me
I Am His, and He Is Mine
I Know That My Redeemer Liveth
I Know Who Holds Tomorrow
I Need Jesus
I Will Sing the Wondrous Story
Isn't the Love of Jesus Something Wonderful?
I've Found a Friend
Jesus Breaks Every Fetter
Jesus Is All the World to Me
Jesus Is the Joy of Living
Jesus Loves Even Me
Joy in Serving Jesus
My All in All
My Sins Are Blotted Out, I Know!
Now I Belong to Jesus
O Happy Day
Oh Say, But I'm Glad
Satisfied
Since the Saviour Found Me
Springs of Living Water
Sunlight
Sunshine in My Soul
Sweeter as the Years Go By
The Old Account Settled
Try Jesus
Victory All the Time

Testimony (Entries deleted)

All Things In Jesus
Builded On the Rock
Faith Will Win the Victory
Jesus Is A Friend of Mine
Jesus Is Dearer Than All
Over the Top In Jesus
Praise His Name
When Your Cup Runneth Over

Thanksgiving (No entries retained)

Thanksgiving (Entries added)

All Creatures of Our God and King

Come, Ye Thankful People
Count Your Blessings
Great Is Thy Faithfulness
Now Thank We All Our God
Praise My Soul, the King of Heaven
Rejoice, Ye Pure in Heart
Thanks to God
We Gather Together

Thanksgiving (No entries deleted)

Trinity (Entries retained)

Holy, Holy, Holy
I Will Praise Him
Revive Us Again
Saved by the Blood

Trinity (Entries added)

Almighty Father, Strong to Save
All Creatures of our God and King
Come, Thou Almighty King
Glory Be to the Father
Now Thank We All Our God
Praise God, From Whom All Blessings Flow
Praise Ye the Triune God
The Church's One Foundation

Trinity (No entries deleted)

Trust (Entries retained)

Is Your All on the Altar
Jesus, Lover of My Soul
Launch Out
Only Trust Him
'Tis So Sweet to Trust in Jesus
Trust and Obey

Trust (Entries added)

Anywhere With Jesus
Lean on His Arm
Praise the Saviour
Trusting Jesus

Trust (No entries deleted)

Word of God (Entries retained)

Feasting With My Lord
How Firm a Foundation
I Love to Tell the Story
More About Jesus
Standing On the Promises
Wonderful Words of Life

Word of God (Entries added)

Break Thou the Bread of Life
In Times Like These
Tell Me the Old, Old Story
Tell Me the Story of Jesus
Thy Word Is a Lamp to My Feet

Word of God (No entries deleted)

APPENDIX E

Hymn Lists:

Deletions

Retentions

Additions

Spiritual Songs, 1930

SONGS DELETED

All Things In Jesus
Ask and Ye Shall Receive
At the Judgment Bar

Breathe Upon Us
Builded on the Rock
By His Stripes We Are Healed

Caught Up
Come, Holy Spirit, Come
Come to Me and Rest
Confidence

Everybody Ought to Love Jesus
Every Day

Face to Face
Faith Will Win the Victory

Get God's Sunshine into Your Heart
Glory to God, Hallelujah
Glory to God in the Highest
Go and Tell
God is Still on the Throne
God's Grace

Hallelujah
Have I Forgotten?
He Was Not Willing
Hide You in the Blood
His Face Will Outshine Them All
His Grace is Enough for Me
Humble Thyself to Walk

I Believe Jesus Saves
I Know My Name is There
I Love Him
I Love My Jesus
I Love Thee
I'll Be a Sunbeam
I'm Going Through
I'm Happy in Jesus Today
I've Received an Invitation
In the City Where the Lamb is the Light
In the Great Triumphant Morning
In the New Jerusalem
Into My Heart

It is Glory Just to Walk With Him

Jesus Has Lifted Me
Jesus is a Friend of Mine
Jesus is Coming
Jesus is Coming, Hallelujah
Jesus is Coming Soon
Jesus is Dearer Than All
Jesus is My Light
Jesus is Real to Me
Jesus Lives
Jesus Loves the Children
Jesus Opened Up the Way
Joy in My Heart

Keep Me True

Leave It There
Let Others See Jesus in You
Lift Him Up
Lift Me Up Above the Shadows
Looking for That Blessed Hope

Mine at Last
My Earnest Prayer
My Sheep Know My Voice

Oh, I'm Satisfied
Oh, It Is Wonderful
One Door, and Only One
Only Believe
Only Jesus
Our Lord's Return to Earth Again
Out of the Mud and the Mire
Over the Top for Jesus

Pentecost in My Soul
Praise His Name
Praise the Lord

Resting in Jesus
Roll Off Your Burdens on Jesus

Safe in the Arms of Jesus
Saved Through the Blood
Saved to the Uttermost
Send a Revival
Send Down the Power
Sing His Praise
Speed the Light
Strength, Security, Sufficiency
Sweeter Than All

The Birds Upon the Tree-tops
The Breath of God
The Last Mile of the Way
The Lord Hath Need of You
The Message of His Coming
The Savior Who Loves
This World Is Not My Home
Thou Wilt Keep Him in Perfect Peace
Thy Gentle Call
'Tis Jesus
'Tis Love, Redeeming Love
'Twas a Glad Day When Jesus Found Me

Watching You
What the World Needs Is Jesus
When the Holy Ghost Abides
When the Redeemed are Gathering In
When They Ring the Golden Bells
When Your Cup Runneth Over
While Jesus Whispers to You
Who Will Go?
Wonderful Grace of Jesus
Wonderful Story of Love

Hymns of Glorious Praise, 1969; Spiritual Songs, 1930

SONGS RETAINED (Hymns of Glorious Praise)

A Glorious Church
Alas! And Did My Saviour Bleed?
All Hail the Power (Holden)
All That Thrills My Soul
Almost Persuaded
Are You Washed in the Blood?
At The Cross

Blessed Quietness
Blest Be the Tie That Binds
Bring Your Vessels, Not A Few

Christ Arose
Christ Returneth

Deeper, Deeper

Feasting with My Lord
Fill Me Now
Follow On
Friendship with Jesus

Go!
God Be with You
God Will Take Care of You

Hallelujah! What A Saviour
Have Thine Own Way, Lord
Have Thy Way, Lord
He Brought Me Out
He Hideth My Soul
He Keeps Me Singing
He Ransomed Me
He Took My Sins Away
He Was Nailed To The Cross For Me
He's a Wonderful Saviour to Me
He's Coming Soon
Hiding in Thee
Higher Ground
Holy, Holy, Holy
Honey In The Rock

How Firm a Foundation

I Am Coming, Lord
I Am On My Way to Heaven
I Am Thine, O Lord
I Belong to the King
I Know God's Promise Is True
I Know Whom I Have Believed
I Love To Tell The Story
I Need Thee Every Hour
I Remember Calvary
I Will Praise Him!
If Jesus Goes With Me
I'll Go Where You Want Me to Go
I'll Live for Him
In My Heart There Rings a Melody
In Tenderness He Sought Me
In The Garden
In The Twinkling Of An Eye
Is Thy Heart Right With God?
Is Your All On The Altar?
It Is Mine
It Is Truly Wonderful
It Is Well with My Soul
It's Just Like His Great Love
I've Anchored in Jesus
I've Believed the True Report

Jesus, I Come
Jesus Is Calling
Jesus Is Passing This Way
Jesus, Lover of My Soul
Jesus Paid It All
Jesus Saves!
Jesus, The Son of God
Jewels
Joy To the World!
Joy Unspeakable
Just as I Am

Launch Out
Leaning on the Everlasting Arms
Let Jesus Come into Your Heart
Let the Lower Lights Be Burning
Like a Mighty Sea
Look to the Lamb of God
Lord, I'm Coming Home
Love Found a Way
Love Lifted Me

Moment by Moment
More About Jesus
More Abundantly
My Burdens Rolled Away
My Faith Looks Up to Thee
My Jesus, I Love Thee
My Redeemer
My Saviour First of All
My Saviour's Love

Near the Cross
Nearer, My God, to Thee
No, Not One!
Nor Silver Nor Gold
Nothing But the Blood

O I Want to See Him
O That Will Be Glory
Oh! To Be Like Thee
On the Cross of Calvary
Only a Sinner
Only Trust Him
Onward, Christian Soldiers

Pentecostal Power
Praise Him! Praise Him!

Redeemed
Revive Us Again
Rock of Ages

Saved by the Blood
Saved, Saved!
Send the Fire
Silent Night! Holy Night!
Since I Have Been Redeemed
Since Jesus Came into My Heart
Softly and Tenderly
Speak, My Lord
Standing on the Promises
Still Sweeter Every Day
Sweet Hour of Prayer

The Comforter Has Come
The Cross Is Not Greater
The Great Physician

The Hallelujah Side
The Haven of Rest
The Healing Waters
The Lily of the Valley
The Name of Jesus
The Old Rugged Cross
The Solid Rock
There Is Power in the Blood
'Tis Burning in My Soul
'Tis So Sweet to Trust in Jesus
To God Be the Glory
Trust and Obey

Under the Blood

Victory
Victory Ahead

Waiting on the Lord
We Shall See the King
What a Friend
What a Wonderful Saviour!
When I See the Blood
When I Survey the Wondrous Cross
When Jesus Returns for His Own
When the Roll Is Called Up Yonder
When We All Get to Heaven
Where He Leads Me
"Whosoever" Meaneth Me
Wonderful Peace (Cooper)
Wonderful Peace (Lillenas)
Wonderful Saviour
Wonderful Words of Life

Yes, I Know!
Yesterday, Today, Forever
You May Have the Joybells

SONGS ADDED (Hymns of Glorious Praise)

A Charge to Keep Have I
A Child of the King!
A Christian Home
A Closer Walk with Thee
A Mighty Fortress, Is Our God
A New Name in Glory
A Shelter in the Time of Storm
All Creatures of Our God and King
All for Jesus
All Glory, Laud and Honor
All Hail the Power (Ellor)
All Hail the Power (Shrubsole)
All I Need
All the Way My Saviour Leads Me
Almighty Father, Strong to Save
Amazing Grace
America
America, the Beautiful
And Can It Be that I Should Gain?
Angels, From the Realms of Glory
Angels We Have Heard on High
Anywhere With Jesus
As a Volunteer
As with Gladness Men of Old
At Calvary
Away in a Manger

Baptized into Our Saviour's Death
BattTe Hymn of the Republic
Be Still, My Soul
Beneath the Cross of Jesus
Beulah Land
Blessed Assurance
Blessed Be the Fountain
Blessed Be the Name
Blessed Redeemer
Blest Feast of Love Divine
Break Thou the Bread of Life
Breathe on Me
Breathe on Me, Breath of God
Brethren, We Have Met to Worship
Bring Them In
Bringing in the Sheaves
Burdens are Lifted at Calvary
By His Grace
By My Spirit

Calvary Covers It All

Calvary's Stream Is Flowing
Camping in Canaan's Land
Channels Only
Children of the Heavenly Father
Christ Receiveth Sinful Men
Christ the Lord Is Risen Today
Cleanse Me
Close to Thee
Come, Christians, Join to Sing
Come, Holy Spirit, Dove Divine
Come, Sinner, Come
Come, Thou Almighty King
Come, Thou Fount
Come Unto Me
Come, We that Love the Lord
Come, Ye Disconsolate
Come, Ye Thankful People
Constantly Abiding
Count Your Blessings
Crown Him with Many Crowns

Death Hath No Terrors
Deeper and Deeper
Don't Turn Him Away
Doxology
Dwelling in Beulah Land

Everybody Will Be Happy Over There
Exalt His Name Together

Fairest Lord Jesus
Faith Is the Victory
Faith of Our Fathers
Faith of Our Mothers
Farther Along
Fill My Way with Love
Follow, I Will Follow Thee
Footsteps of Jesus
For All the Saints
For the Beauty of the Earth

Give Me Jesus
Give of Your Best to the Master
Gloria in excelsis Dio!
Glorious Things of Thee Are Spoken
Glory Be to the Father
Glory to His Name
Go Tell the Untold Millions

Go Ye into All the World
God Leads Us Along
God of Our Fathers
God Save America
God Save the Queen
Good Christian Men, Rejoice
Grace Greater than Our Sin
Great is Thy Faithfulness
Guide Me, O Thou Great Jehovah (Hastings)
Guide Me, O Thou Great Jehovah (Hughes)

Hallelujah, 'Tis Done!
Happy Day
Hark! Ten Thousand Harps and Voices
Hark! the Herald Angels Sing
Hasten Thy Glorious Coming, Lord
He Abides
He is Able to Deliver Thee
He Is Coming Again
He Is So Precious to Me
He Leadeth Me
He Lifted Me
He Lives
He Set Me Free
He the Pearly Gates Will Open
Healing at the Fountain
Hear Our Prayer, O Lord
Heavenly Sunlight
Hidden Peace
Higher than the Mountain
His Way with Thee
His Yoke Is Easy
Hold the Fort
Holiness Unto the Lord
Holy Ghost, with Light Divine
Holy Spirit, Faithful Guide
Hosanna, Loud Hosanna
How Beautiful Heaven Must Be

I Am Bound for the Promised Land
I Am His, and He Is Mine
I Am Praying for You
I Am Resolved
I Feel Like Traveling On
I Gave My Life for Thee
I Heard the Bells on Christmas Day
I Know That My Redeemer Liveth
I Know Who Holds Tomorrow
I Love Thy Kingdom, Lord
I Must Tell Jesus

I Need Jesus
I See a Crimson Stream
I Sing the Mighty Power of God
I Surrender All
I Will Sing the Wondrous Story
I Would Be Like Jesus
I Would Not Be Denied
I'll Be Satisfied
I'll Fly Away
I'll Meet You in the Morning
In the Cross of Christ I Glory
In the Service of the King
In Times Like These
Is It the Crowning Day?
Isn't the Love of Jesus Something Wonderful?
It Came upon the Midnight Clear
I've Found a Friend

Jesus Breaks Every Fetter
Jesus Calls Us
Jesus, Hold My Hand
Jesus, I My Cross Have Taken
Jesus Is All I Need
Jesus Is All the World to Me
Jesus Is Coming Again
Jesus Is the Joy of Living
Jesus Loves Even Me
Jesus Never Fails
Jesus, Saviour, Pilot Me
Jesus Shall Reign
Jesus, the Very Thought of Thee
Jesus Understands
Jesus, Use Me
Jesus Will Walk with Me
Joy in Serving Jesus
Joyful, Joyful, We Adore Thee
Just a Closer Walk with Thee
Just a Little While
Just Over in the Glory Land

Kneel at the Cross

Lead Me to Calvary
Lead on, O King Eternal
Lean on His Arm
Let King Jesus Reign
Like a River Glorious
Living by Faith

Lo! He Comes with Clouds Descending
Look and Live
Looking for a City
Lord, I Believe
Love Divine

Majestic Sweetness Sits Enthroned
Make Me a Blessing
Mansion Over the Hilltop
Marching On
May Jesus Christ Be Praised
More Like the Master
More Love to Thee
Must Jesus Bear the Cross Alone?
My All in All
My Anchor Holds
My Sins Are Blotted Out, I Know!
My Wonderful Lord

Near to the Heart of God
Never Alone
No Tears in Heaven
Nothing Between
Now I Belong to Jesus
Now Thank We All Our God

O Come, All Ye Faithful
O Come, O Come, Emmanuel
O For a Thousand Tongues
O God, Our Help in Ages Past
O Happy Day!
O Little Town of Bethlehem
O Love that Wilt Not Let Me Go
O Master, Let Me Walk with Thee (Smith)
O Master, Let Me Walk with Thee (Schumann)
O Sacred Head, Now Wounded
O Thou Joyous Day
O Worship the King
O Zion, Haste
Oh, How I Love Jesus
Oh, Jesus, I Have Promised
Oh Say, But I'm Glad!
Old-Time Power (Tillman)
Old-Time Power (Radar)
Open My Eyes, That I May See
Our Great Saviour
Our Mission

Pass Me Not
Pentecostal Fire Is Falling
Praise God, From Whom All Blessings Flow
Praise, My Soul, The King of Heaven
Praise Our God
Praise the Saviour
Praise Ye the Lord, the Almighty
Praise Ye the Triune God

Reach Your Arms Around the World
Ready
Rejoice, the Lord Is King!
Rejoice, Ye Pure in Heart
Rescue the Perishing
Ring the Bells of Heaven!
Rise Up, O Men of God! (Walter)
Rise Up, O Men of God! (Williams)
Room at the Cross for You

Satisfied
Saved by Grace
Saviour, Like a Shepherd Lead Us
Saviour, More than Life to Me
See Israel's Gentle Shepherd Stand
Send the Light!
Since the Saviour Found Me
Soldiers of Christ, Arise
Soldiers of Immanuel
Some Golden Daybreak
Something for Thee
Sound the Battle Cry!
Springs of Living Water
Stand Up for Jesus
Stepping in the Light
Such Love
Sun of My Soul
Sunlight
Sunshine in My Soul
Surely Goodness and Mercy
Sweet Peace, the Gift of God's Love
Sweeter as the Years Go By

Take My Life and Let It Be
Take the Name of Jesus With You
Take Time to Be Holy
Teach Me to Pray
Tell It to Jesus
Tell Me the Old, Old Story
Tell Me the Story of Jesus

Thanks to God!
That Beautiful Name
The Banner of the Cross
The Beautiful Garden of Prayer
The Blood Has Never Lost Its Power
The Call for Reapers
The Church's One Foundation
The Cleansing Wave
The Fire Is Burning
The First Noel
The Glory-Land Way
The Healer
The Hem of His Garment
The Light of the World Is Jesus
The Lord Bless You and Keep You
The Lord Is My Shepherd
The Lord's My Shepherd
The Old Account Settled
The Old Time Religion
The Regions Beyond
The Rock That Is Higher than I
The Saviour Is Waiting
The Son of God Goes Forth to War
The Star Spangled Banner
The Unveiled Christ
The Vision
The Way of the Cross Leads Home
There Is a Fountain Filled with Blood
There Is a Green Hill Far Away
There Shall Be Showers of Blessing
There's a Great Day Coming
There's a Song in the Air
There's a Wideness
This Is My Father's World
Thou Didst Leave Thy Throne
Thou Thinkest, Lord, of Me
Throw Out the Lifeline
Thy Word Is a Lamp to My Feet
Till the Whole World Knows
'Tis the Blessed Hour of Prayer
True Hearted, Whole Hearted
Trusting Jesus
Try Jesus

Under His Wings
Unto the Uttermost

Victory all the Time
Victory in Jesus

Washed in the Blood
We Gather Together
We Have an Anchor
We Praise Thee, O God, Our Redeemer
We Three Kings of Orient Are
We'll Understand it Better
We'll Work Till Jesus Comes
We're Marching to Zion
We've a Story to Tell
What a Day that will Be
What Child Is This?
When Mothers of Salem
When the Saviour Comes Again
When We See Christ
Where He Leads, I'll Follow
Where Jesus Is, 'Tis Heaven
While Shepherds Watched Their Flocks
Whiter Than Snow
Who is on the Lord's Side?
Whosoever Will
Why Do You Wait?
Will Jesus Find Us Watching?
Wonderful
Wonderful, Wonderful Jesus!
Won't It Be Wonderful There!
Work, for the Night Is Coming
Worthy Is the Lamb
Wounded for Me

Ye Must Be Born Again
Yield Not to Temptation

APPENDIX F

Names of Music Educators

TWENTY MUSIC EDUCATORS SUBMITTING LISTS OF SUPERIOR HYMN-TUNES

Bryant, Laura, Music Supervisor, Ithaca, New York
Christiansen, Olaf C., St. Olaf College, Northfield, Minnesota
*Dykema, Peter W., Former Head, Music Education Department, Columbia Teachers College, New York
Gildersleeve, Glenn, Madison College, Harrisonburg, Virginia
Glenn, Mabelle, Director, Public School Music, Kansas City, Missouri
Jones, Archie N., University of Texas, Austin, Texas
Jones, L. Bruce, Louisiana State University, Baton Rouge, Louisiana
Knudson, Emma R., Illinois State Normal University, Normal, Illinois
Knuth, William, San Francisco State College, San Francisco, California
Leeder, Joseph O., Ohio State University, Columbus, Ohio
Martinson, Kathleen, Howard College, Birmingham, Alabama
Mathews, Paul W., University of Missouri, Columbia, Missouri
Morgan, Russel V., Supervisor of Music, Cleveland Public Schools, Cleveland, Ohio
Muldowny, Mary M., State Teacher's College, Indiana, Pennsylvania
Neumeyer, Carl M., Southern Methodist University, Dallas, Texas
Pitts, Lilla Belle, Teachers College, Columbia University New York, New York
Richman, Luther, Cincinnati Conservatory of Music, Cincinnati, Ohio
Root, Catherine Adams, University of Washington, Seattle, Washington
Sur, William R., Michigan State College, East Lansing, Michigan
Wolverton, Josephine, Northwestern University, Evanston, Illinois

* Deceased

TWENTY-FIVE MUSIC EDUCATORS JUDGING THE HYMN-TUNE CRITERIA

Almond, Claude, University of Louisville, Louisville, Kentucky
Bryan, Charles F., George Peabody College for Teachers, Nashville, Tennessee
Cook, Donald W., State Music Supervisor, Helena, Montana
Davison, A. T., Harvard University, Cambridge, Massachusetts
Dunham, Rowland W., University of Colorado, Boulder, Colorado
Earhart, Will, Former Director of Music in Public Schools, Pittsburgh, Pennsylvania
Eschman, K. H., Denison University, Granville, Ohio
Goff, Alberta, Georgia State College for Women, Millegeville, Georgia
Gore, R. T., College of Wooster, Wooster, Ohio
Housewright, W. L., Florida State University, Tallahassee, Florida
Ihrke, Walter, University of Connecticut, Storrs, Connecticut
Kendel, John C., American Music Conference, Chicago, Illinois
McMillan, L. Eileen, Western Washington College of Education, Bellingham, Washington
Malin, Donald F., C. C. Birchard and Co., Boston, Massachusetts
Mumaw, Otis J., Kansas State Teachers College, Pittsburg, Kansas
Roberts, J. Elwood, Mars Hill College, Mars Hill, North Carolina
Rowland, W. H., Shorter College, Rome, Georgia
Schmidt, Elizabeth, State Teachers College, Minot, North Dakota
Settle, Mrs. Ruth Klepper, Supervisor Vocal Music, Little Rock, Arkansas
Smith, H. F., Supervisor Public School Music, Milwaukee, Wisconsin
Swartz, Jack, Arizona State College, Flagstaff, Arizona
Thompson, Van Denman, De Pauw University, Greencastle, Indiana
Ward, Arthur E., Director of Music in Public Schools, Montclair, New Jersey
Wheelwright, D. S., San Francisco State College, San Francisco, California
Wolfe, Irving, George Peabody College for Teachers, Nashville, Tennessee

APPENDIX G

Hymn Analysis Form

HYMN ANALYSIS FORM

Title of Hymn_____ Page No._____ Hymnal_____

MUSICAL CHARACTERISTICS

HARMONIC CHARACTERISTICS

Superior Criteria	Usage Rating Scale				
	Exclusively		Sometimes		Never
1. Frequent harmonic change within the measure	4	3	2	1	0
2. Basic diatonic harmony	4	3	2	1	0
3. Use of major and minor harmonies within the key	4	3	2	1	0
4. Use of modal harmonies	4	3	2	1	0
Inferior Criteria					
1. Infrequent harmonic change within the measure	4	3	2	1	0
2. Chromatic harmonies/use of altered chords for embellishment rather than modulation	4	3	2	1	0
3. Sliding harmonies	4	3	2	1	0
4. Use of consecutive, unresolved minor sevenths	4	3	2	1	0

MELODIC-RHYTHMIC CHARACTERISTICS

	Rating Scale				
	Exclusively		Sometimes		Never
Superior Criteria					
1. Diatonic melody, including chromatics only as alternations necessary to modulations	4	3	2	1	0
2. Predominate use of basic note values in melody	4	3	2	1	0
3. Longer and/or more varied melodic-rhythmic figures less frequently repeated within the phrase	4	3	2	1	0
4. Infrequent syncopation, involving whole beats only	4	3	2	1	0
Inferior Criteria					
1. Melodic chromaticism for embellishment rather than modulation	4	3	2	1	0
2. Short melodic-rhythmic figures consecutively and frequently repeated within the phrase	4	3	2	1	0
3. Frequent syncopations involving divided portions of the beat	4	3	2	1	0
4. Consecutive notes of short duration alternating with one or more notes of longer duration, regularly repeated	4	3	2	1	0
5. Melodic frequency of consecutive notes of short duration, dotted and/or even	4	3	2	1	0

	Rating Scale				
	Exclusively		Sometimes		Never
6. Typical waltz rhythm	4	3	2	1	0
7. Typical fox-trot and two-step rhythms	4	3	2	1	0
8. Holds on the upbeat, or where the hold does not coincide with the completion of a musical thought	4	3	2	1	0

VOICE RELATIONSHIP CHARACTERISTICS

Superior Criteria

1. Occasional use of parallel thirds and/or sixths between soprano and alto, interspersed with frequent perfect intervals	4	3	2	1	0
2. Melodic bass line, involving major and minor harmonies, diatonic passing tones, and inversions	4	3	2	1	0
3. Melodic-rhythmic independence of inner voices	4	3	2	1	0

Inferior Criteria

1. Use of parallel thirds and sixths between soprano and alto, interspersed with augmented and/or diminished intervals, minor sevenths, ascending and descending chromatics, with only occasional perfect intervals	4	3	2	1	0

		Rating Scale				
		Exclusively		Sometimes		Never
2.	Solo or duet passages in arpeggio style against sustained tones in other voices	4	3	2	1	0
3.	Echo effects between two or more parts	4	3	2	1	0
4.	Echo type melody	4	3	2	1	0